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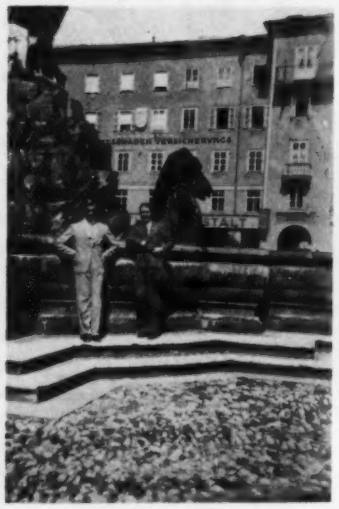
G. Marant photo, Paris

EIDÉ NORENA

Soprano of the Metropolitan Opera,
Returning to the United States in October

LAWRENCE TIBBETT and VIRGINIA BRUCE
in a scene from Metropolitan, the new film made by Twentieth Century-Fox Studio, featuring Mr. Tibbett. Miss Bruce and Alice Brady. This picture is expected to be ready for release some time in November or just prior to the opening of the Metropolitan Opera season. (Photo by Hurrell.)



GEORG HARTEN (right) and WILFRID VAN WYCK,
his European manager, in Salzburg. Mr. Harten's New York debut will take place at Town Hall on January 27.

LUDWIG JUHT (centre, front row),
contrabass virtuoso, photographed with prominent musicians after his concert in Tallinn, Estonia. Front row, left to right, Frau Runge-Ader, opera singer; Frau Lemba; Mr. Juht; Frau Juht, concert singer; Frau Advik. Back row, Karp Lamb, cellist; A. Arder, opera singer; Prof. J. Advik, director of Conservatorium and composer; R. Kull; A. Lemba, conductor; H. Schüts, pianist and composer; R. Pats, composer and critic.

PAUL D. CRAVATH and KIRSTEN FLAGSTAD
enjoying a trip in Mme. Flagstad's motorboat "Nuri" at Kristiansand, Norway. (Photo by C. P. Wintersborg.)

FOWLER and TAMARA,
the first ballroom dancers to enter the recital field, have become associated with the Judson management for the coming season. (Photo by Du Bois.)

KATHARINE GOODSON
at her cottage at Rottingdean, Sussex, England, where the pianist and her husband, Arthur Hinton, English composer, spend their holidays and where she works in preparation for the coming season. Miss Goodson will appear at Wigmore Hall, London, November 5 and 21, with the Brosa Quartet. She is to be heard at the Manchester Hallé concerts under Sir Thomas Beecham; also with the Sheffield Philharmonic Society and at the London Philharmonic Orchestra concerts at Queen's Hall under the same conductor. She appears in the International Celebrity Concerts in Liverpool, Birmingham, Sheffield, Cardiff, Manchester, Dublin, Cork and Limerick, and will be heard again in London on January 14 in a chamber music concert. At the Manchester Hallé concert, Miss Goodson is to play the Hayden concerto on the harpsichord, for which instrument the work was originally composed.

NINO MARTINI
with Alfred Fanelli and the placque he recently completed of the Metropolitan Opera singer. (Photo by De Bellis.)

DOROTHEE MANSKI
aboard the SS. Normandie, hails America on her return, October 7. Among her engagements are those with the San Francisco Opera Co. in the Ring of the Niebelungen, in November; three concerts in Chicago, with Melchior; opera appearances in Cleveland and Cincinnati, and the entire season with the Metropolitan in New York.

MR. and MRS. SILVIO SCIONTI and MARGUERITE GUSSLER
on the pier at Honolulu. (Photo by Mid-Pacific News Bureau.)

(See Inside Back Cover for Additional News Pictures)

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MUSICAL COURIER

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Monte Carlo Ballet Russe Opens Series at Metropolitan

Colorful Bill Offered by Col. de Basil's Forces on Initial Night of Twelve-Day New York Engagement—Three-Cornered Hat, Scheherazade, and The Marriage of Aurora Given Brilliant Performance

By HORACE JOHNSON

Cheers and rapturous applause from an audience that crowded the Metropolitan Opera House greeted the premier performance of Col. W. de Basil's Ballet Russe on October 9. Three ballets were presented on this first evening of the twelve-day engagement. These were Le Tricorne (The Three-Cornered Hat) set to music by Manuel de Falla; Rimsky-Korsakoff's Scheherazade; and Le Mariage D'Aurore, performed to music of Tschaikowsky. All three of the ballets were brilliantly costumed and invested with spectacularly beautiful scenery. The modernistic set and costumes of the Three-Cornered Hat were designed by Pablo Picasso; that of the Oriental Scheherazade by Leon Bakst; and the rococo Aurora's Wedding, against a Bakst setting, had costumes designed by Alexandre Benois.

For the first time in a decade, New Yorkers were shown ballet on a stage large enough to give the dancers every opportunity to display their marvelous terpsichorean feats. In addition to this, the music of de Falla, Rimsky-Korsakoff and Tschaikowsky was played by a full-sized orchestra. Only because of these perquisites, the enthusiastic audience felt that the Ballet Russe had greatly improved from last season's appearances in Manhattan.

SUMPTUOUS CHOREOGRAPHY

Certainly there was a vital, dramatic force in everything done at this initial performance. The Three-Cornered Hat, which began the evening, was magnificently depicted. Leonide Massine, the Miller, danced the complicated, rhythmic measures with uncanny craftsmanship, and Tamara Toumanova was a graceful Miller's wife. Excellent also were David Lichine (the Governor), Michel Katcharoff (the Dandy), and the members of the several ensembles. Antal Dorati conducted the music of this ballet with incisive skill.

The Three-Cornered Hat was followed by Scheherazade, a restoration of one of Fokine's greatest choreographic dramas. It was given a superlatively fine presentation, and built to a dramatic peak that evoked tremendous applause and many curtain calls. Lubov Tchernicheva made her first appearance in America with the company in the role of Zobeide. Dignity of manner, grace of posture were the attributes which she brought to the part. Yurek Shabelevsky, as the favorite slave, danced with exotic abandon, even leaping from a ten-foot wall to the stage with feline grace. Serge Grigorieff (Schariar), Marc Platoff (Schak-Zeman), and Vania Psota (the Eunuch), also offered admirable interpretations. Efrem Kurtz directed the score with that eloquent musical finesse for which he has been praised in Europe.

Aurora's Wedding was a pot-pourri of solo and ensemble dances in which Edna Tresahar, Vera Nelidova, Tamara Toumanova, Tamara Grigorieva, Irina Baronova, Vera Zorina, Olga Morosova, Paul Petroff, Lisa Serova, Jean Hoyer, Tatiana Riabouchinska, David Lichine, Eugenie Delarova, Tatiana Chamie, Vania Psota, Yurek Shabelevsky, Marian Ladre, Narcisse Matouchevsky, and Roman Jasinsky were the principal dancers. All acquitted themselves excellently, and several received two and three recalls after their dances. Mr. Lichine and Mlle. Riabouchinska won excited applause for their deft Blue Bird dance. Efrem Kurtz also conducted this ballet.

In every way this was a stimulating evening, and augurs well for the interested attention and patronage for the current season of the Ballet Russe in New York. Sol Hurok, who is sponsoring this engagement, deserves sincere congratulations for his initiative.

THAMAR RESTORED

The second set of offerings on October 11 by Col. de Basil's Monte Carlo Ballet Russe, which is holding forth at the Metropolitan Opera House, was made up of three colorful and diversified sequences, Cotillon, Thamar and Union Pacific. The first of these is a ballet by Boris Kochinov, music by Chabrier and choreography by Balanchine. Featured dancers included Tamara Toumanova and David Lichine. There were a series of effective scenes, from the preparation for the festivities to the ball at its height.

The Thamar interlude was described as a choreographic drama in one act (music by Balakireff, choreography after Michel Fokine, scenery and costumes by Leon Bakst). It was a fantasy of Old Georgia, depicting the seduction and murder of a passing prince by the dazzling and voluptuous Queen Thamar. We see the lady in question (Lubov Tchernicheva) in her palace, surrounded by her attendants. She looks very languorous, but, on learning that a traveler is passing, she rises up from her couch and waves a rose-red scarf from the window. The guileless wayfarer (Leonide Massine) walks into the sweetly-baited trap and for a while he is handsomely entertained, but, after a single night of the queen's charms, he is dispatched and hurled through a door in the outer wall (into a raging torrent, the program informs us). That this little incident is just routine to Thamar is shown when she returns to her couch and a few moments of relaxation, only to be informed by her watching maids that another traveler has been sighted. Thamar draws herself up, and waves her rose-red scarf as the curtain descends. This was danced with all the requisite skill and abandon, and the stage pictures were a kaleidoscope of rich color.

Union Pacific, as followers of the ballet will remember, is American in historic and tonal background, the libretto (by Archibald MacLeish) being built around the first transcontinental American railroad, completed in 1869, and the music, by Nicolas Nabokoff, based on folk songs of the period. The choreography is by Massine, who also reaped a large share of the applause by appearing in his fine humorous dance of the barkeeper. Irina Baronova was the Lady Gay and Paul Petroff, the surveyor of the Chinese crew. The American audience were no less delighted with this ballet than on previous occasions, and accorded the participants much acclaim. A word must be said in praise of the orchestra, conducted by Efrem Kurtz.

M. L. S.

Impressive Operatic Season Stirs Buenos Aires Hearers

Gigli Fêted at Colon Opera—Muzio Scores—Wagner's Ring Led by Busch—Schwanda Has Local Premiere

By JORGE M. WHITE

BUENOS AIRES.—The Colon Opera season now coming to an end, keeps up the dignity and high level that have become familiar in the performances at this opera house.

The Argentine work, La Novia del Hereje had its premiere under the direction of Ferrucio Calusio. The values of the score were appreciated by the audience and critics who gave a warm welcome to the composer Pascual de Rogatis.

On the stage Isabel Marengo again exhibited her voice of lovely timbre and Pedro Mirassou shone with his powerful tenor tones. Felipe Romito sang with excellent style. And Sara Cesar, Fidel Aiello, and Alessio de Paolis were commendable in their parts.

The decorations painted by Hector Basaldua presented a lovely series of pictures specially notable in color and design.

Falstaff was offered with practically the same cast which had sung this work before, the exception being Mme. Elvira Casazza who did the role of Miss Quickley. The current performance was warmly received. Members of the cast were Mmes. Editha Fleischer, Nadia Kovaceva, E. Casazza, and Messrs. Salvator Baccaloni (Falstaff), Koloman Von Pataky, Victor Damiani and Giacomo Vaghi. They all pleased the audience with lovely singing and spirited acting. Dr. Wallerstein's stage direction registered effectively. Ettore Panizza conducted.

Beniamino Gigli (the eminent *divo*), singing Des Grieux in Massenet's Manon, achieved one of the greatest triumphs ever experienced in Argentina. He delivered the famous Dream in magnificent style, projecting golden tones of the most beautiful quality. The protagonist was Mme. Vina Bovy Fischer (Belgian soprano) who revealed a voice of lyric smoothness, and surprised the audience in the third act by singing a real coloratura passage with remarkable agility. Visually she was attractive, gorgeously costumed, and truly *chic*. Paul Froumenthy (elder Des Grieux) was in good voice and acted with sincerity. André Gaudin appeared as Lescaut.

The decorations by Benois were appropriate. Ferrucio Calusio conducted well.

Marouf by Rabaud, a work familiar to the Argentine audiences, was a success for André Gaudin (French baritone), who established himself once more as a most able operatic vocalist and interpreter. Mme. Bovy Fischer made a charming Princess, magnificently gowned. Others in the cast included P. Froumenthy, Felipe Romito, S. Baccaloni, and Sara Cesar. Panizza conducted.

Gigli was heard as Riccardo in Un Ballo in Maschera. The artist gave a magnificent performance, singing with vocal splendor and exceptionally fine finish. Anny Helm Sbiza was an effective Amelia. Carlo Galeffi gave an impressive portrayal of Renato, winning an ovation after his dramatic singing of the Eri tu aria. The cast was completed with Elvira Casazza, Adelina Morelli, Paul Froumenthy, under the direction of Ferrucio Calusio.

Bellini's Centenary was commemorated at the Colon with several performances of Sonnambula, marvelously sung by Gigli. Mme. Fischer was the soprano.

SCHWANDA IN ARGENTINE BOW

The local premiere of Weinberger's Schwanda formed an artistic achievement of the highest order. The Colon management gave a resplendent production with tasteful decorations painted by R. Kautsky, the ballet corps under the direction of Ian Cieplinski, and Lothar Wallerstein as stage manager.

André Gaudin in splendid fettle was a fine protagonist, who sang and acted his part with ease and conviction, Editha Fleischer, Koloman von Pataky, Nadia Kovaceva and Salvatore Baccaloni completed the excellent cast under the baton of Panizza.

Don Giovanni was not as well done as we expected; however, let us say that it was a satisfactory performance in which Conductor Fritz Busch always maintained a high artistic level.

The cast listed the names of Carlo Galeffi (Don Giovanni), Anny Helm Sbiza (Donna Anna), Editha Fleischer (Zerlina), Nadia Kovaceva (Donna Elvira), Koloman von Pataky (Don Ottavio), Alexander Kipnis

(*Continued on page 23*)

Tonkünstlerfest Has Ambitious Program

Berlin is Scene of Sixty-seventh Festival of General German Musical Association—Many New Scores Introduced

BERLIN.—The program of the sixty-sixth festival, or Tonkünstler-Versammlung, of the Allgemeine Deutsche Musikverein, held in Berlin, September 21 to 24, was both an interesting and a large undertaking. Proceedings opened with Mozart's Cosi fan tutte, in the Staatsoper. The next day was devoted to chamber music, the hall of the Singakademie being the scene of action. The list comprised suite for wind instruments (Hans Sachte), Geistliche Solokantate, for soprano, cello, and piano (Philipp Mohler), six concert studies for two pianos (Felix Petyrek), suite for string quartet (Herman Zilcher), Lieder aus dem Turkischen Liederbuch (H. K. Schmid), sextet for flute, clarinet, horn, violin, alto and cello (H. Brehme).

The orchestral concert of that evening consisted of Passacaglia and Fugue (H. F. Schaub), theme and variations for piano and orchestra (W. Lampe), and second symphony (A. Weckauf). A concert of religious music given in the Kaiser-Wilhelm-Gedachtniskirche brought forward fantasy for organ (Ernst Schiffmann), Crucifixus, for four-voiced chorus, soloist, organ, and chamber orchestra (H. Simon), sonata for oboe and organ (Hanns Schindler), Motets (Hans Lang) and Te Deum, for mixed chorus with instruments (Hermann Schroeder).

The concluding concert (orchestral) took place in Philharmonic Hall, presenting Passacaglia (W. Rieth), four orchestra songs (Ph. Jarnach), Music to a Song from the Edda (E. G. Klusmann), and third symphony (W. Petersen).

The principal performances at this festival were Peter Raabe and Hermann Abendroth, conductors, and the composers, who led their own works.

R. P.

Rio de Janeiro Opera Season Successful

Brazilian Premiere of Refice's Cecilia, With Muzio in Title Role and Composer Conducting, Is Feature

RIO DE JANEIRO.—The opera season, which took place as usual in the Teatro Municipal, was a great success.

The conductors were Licinio Refice (for the local premiere of his work Cecilia), Alfredo Padovani and Umberto Berrettoni.

The repertoire included Refice's Cecilia, Fosca (Carlos Gomes) I Puritani (in commemoration of the Bellini Centenary), Manon (Massenet), Un Ballo in Maschera, Orfeo (Gluck), Carmen, Tosca, Cavalleria Rusticana, Rigoletto, Forza del Destino, Adriana Lecouvreur (Cilea), Faust, Pagliacci, Martha, Romeo et Juliette and Manon Lescaut (Puccini).

Outstanding were the performances of Cecilia with Claudia Muzio in the title role. Gigli scored overwhelmingly in Manon (Massenet) which he sung with Mlle. Bidu Sayao, a Brazilian lyric-coloratura, beautiful in voice and lovely to the sight. Andre Gaudin was the Lescaut.

Un Ballo in Maschera included such singers as Gigli, Besanzoni and Danise and others who were greeted by prolonged enthusiasm.

Orfeo and Carmen were renovated triumphs for Mme. Besanzoni. Rigoletto brought laurels for Giuseppe Danise.

J. M. W.

Chicago Opera to Premier Leginska Work

CHICAGO.—John Charles Thomas will take the leading role in the forthcoming world premiere here of Ethel Leginska's new opera, Gale. The work is to be produced by the Chicago City Opera Company (of which Paul Longone is impresario) during the last week of November. Miss Leginska will conduct. This is believed to be the first opera by a woman composer to be accepted for production in a major opera house in this country.

Baltimore Has Increased Orchestral Activity on Its Lengthy Calendar

Philadelphians and National Symphony Among Visiting Ensembles—Local Forces to Include Children's Concerts—Recital Courses Under Auspices of Bach Club, Albaugh Bureau and Peabody Conservatory Announced

BALTIMORE, MD.—Things look bright for an unusually active musical season. The actual number of concerts and recitals, already definitely booked and announced, marks a considerable increase over last season and indications are that, starting midway in October, Baltimore's music lovers will be kept scurrying if they wish to emerge at the season's close with a creditable average.

While we shall miss the musical visitations of the estimable Boston Symphony Orchestra, the actual number of orchestral concerts total more than those of last season, in view of the fact that the Philadelphia Orchestra is increasing its local season from three to four concerts, and the National Symphony Orchestra will give six instead of three concerts as formerly. Added to these are the five concerts for adult audiences to be presented by the Baltimore Symphony Orchestra, under its new conductor, Ernest Schelling, plus at least five children's concerts under this same conductor.

The Philadelphia forces open the orchestral season with a concert on October 23 with Leopold Stokowski at the helm, a position he also occupies when the orchestra returns on December 18. Jose Iturbi conducts the third concert on March 11 and the fourth and final concert is presented under the direction of Eugene Ormandy on April 1. The National Symphony Orchestra will open its season on October 29 with Willem Van Hoogstraten as guest conductor. The remaining five concerts, all of them to be conducted by the orchestra's regular conductor, Hans Kindler, are to be presented on November 19, January 14, February 4, March 17 and 31. Myra Hess, who is scheduled to appear with the orchestra at the fourth concert, is the only soloist announced so far.

RESIDENT ORCHESTRA PLANS

Frederick R. Huber, municipal director of music, has announced that the Baltimore Symphony Orchestra will give its first concert on November 24, the program to include, in all probability, a work by Sibelius in tribute to the composer's seventieth birthday. Dr. Schelling also plans an all-Wagner program and The Messiah, employing a large chorus in conjunction with the orchestra, is announced for the week between Christmas and New Year. Plans have also been completed to have the Westminster Choir appear with the orchestra for another performance of the Bach B minor mass, first given locally last season. There is also talk of a Brahms festival, but so far no definite details are available. Prize contests and music memory contests will be features of the children's concerts to be conducted by Dr. Schelling.

The Bach Club, now entering its seventh season, has announced an interesting roster of artists. Harold Bauer opens the Bach Club's 1935-36 season with a program at Cadoa Hall on November 13. The other recitals include Joseph Szigeti, December 4; Roth Quartet, January 22; Stradivarius Quartet, January 7; Trio Italiano, February 18; Compinsky Trio, with viola, on March 4. All are know to Baltimore with the exception of the Trio Italiano, recently organized by the Italian pianist and composer, Alfredo Casella.

CONCERT COURSES

The Albaugh Concert Bureau offers Baltimoreans two fine courses, one known as the Albaugh Dance Course and the other as The Albaugh Concerts. The latter opens first with a program on October 17 by the Moscow Cathedral Choir, to be followed on Sunday afternoon, October 27, with a recital by Lawrence Tibbett. Other recitals in the series include Serge Rachmaninoff, December 11; Jascha Heifetz, January 8; Joos European Ballet, February 17; and Grace Moore on March 24. Monte Carlo Ballet Russe opens the dance course on the afternoon and evening of November 9. On January 13, Mr. Albaugh brings the Trudi Schoop Comic Ballet and, on March 19, Ted Shawn and His Men Dancers. This same concert bureau is also bringing the Don Cossack Russian Male Chorus to the Lyric on December 7.

The Peabody Conservatory of Music Friday afternoon recitals will be resumed on October 25 when Albert Spalding, American violinist, gives a recital. In addition to a number of recitals by members of the Peabody faculty, the list of artists also includes Ria Ginster, soprano; Olga Averino, soprano; Rose Bampton, contralto; Kolisch String Quartet; Rudolph Serkin, pianist; Emanuel Feuermann, cellist; Keith Falkner, baritone; Sylvia Lent, violinist; Pro Arts String Quartet; and Bartlett and Robertson, two-piano artists.

A large choral group known as the Handel Choir of Baltimore has recently been formed under the conductorship of Roman Steiner. The formation of this group on a permanent basis is largely the outgrowth of the chorus, similarly designed, which functioned so successfully last season during National Music Week. The Handel Choir of Baltimore appears with the Baltimore Symphony Orchestra when it presents The Messiah on December 27.

Otto Ortmann, director of the Peabody Conservatory, is also planning a series of lecture-recitals to be presented from time to time throughout the season. The series will probably be opened by Arnold Schönberg and be followed by a recital demonstrating the musical possibilities opened up by the double-keyboard piano.

No mention has been made in the above outline of the coming season of the customary visit, in late spring, by the Metropolitan Opera Company, nor of the many other concerts pending but not definitely booked. All in all, a season rich in musical promise and one that seems to give further indication that the depression has been laid to rest along with his doleful brothers of the past.

G. K.

A Midsummer Night's Dream Premiered

Max Reinhardt's Brilliant Film Production of Shakespeare Classic Utilizes Elaborate Score by Korngold, Including Adaptation of Mendelssohn and Original Music

One of the most outstanding contributions to the history of the motion picture art is the Warner Brothers' production of Shakespeare's A Midsummer Night's Dream, which opened in New York on October 9 at the Hollywod Theatre, with a simultaneous presentation before a London audience in England.

Max Reinhardt directed this gorgeous film and Erich Wolfgang Korngold arranged the score, which Felix Mendelssohn wrote by royal request in Germany as incidental music to the play, to suit the picture's exigencies. In addition to this, Mr. Korngold has also composed original music in skillful imitation of Mendelssohn for the rural scene when the gnome orchestra plays. The Mummer's Whistle, the craftsmen's tonal theme which is heard throughout the picture, is also Mr. Korngold's contribution, as well as the Fog Dance when the elves materialize from snow-white floating clouds that drift across the landscape. This music has an exquisite delicacy, and is hauntingly lovely in thematic design.

To Oberon's famous speech, "I know a bank," Mr. Korngold has composed an underscoring that greatly accentuates the charm of the Shakespearean lines. And the lullaby sung by the fairies in putting Titania and the little Indian Prince to sleep is Korngold music at his best.

Whatever Mr. Korngold has done to enhance the mystic and ethereal quality of A Midsummer Night's Dream has been accomplished with exquisite taste and discretion. At no time is the mood of the film destroyed by his adapted and original scores.

NOTABLE PLAYERS IN CAST

A Midsummer Night's Dream, as a production, gloriously presents a classic piece of literature to the motion picture audiences of the world. Although the film drags at times, and the delicate spell of Shakespeare is occasionally marred by Teutonic sentimentality, nevertheless, it is a skillful production of spectacle proportions in which most of the cast acquit themselves honorably. The photography of Hal Mohr is remarkably effective, and the manner in which the fairies and elves slide down moonbeam rays and float through the air adds that touch of other worldliness which no theatrical presentation of the Shakespeare fantasy could attain.

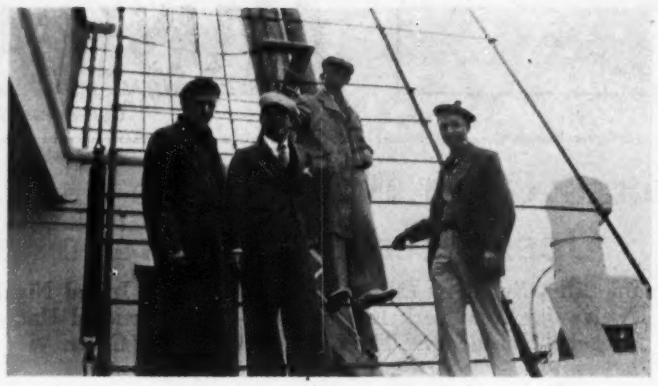
In the long cast of eminent actors and actresses of the screen, Joe E. Brown, taking the part of Flute, and James Cagney, as Bottom, are oustanding. Mr. Brown is particularly mirth-provoking. Ian Hunter (Theseus), Grant Mitchell (Egeus), Veree Teasdale (Hippolyta) have more feeling for the Shakespearean traditions in the reading of their roles than any of the other actors. Pehaps it was Mr. Reinhardt's intention to eliminate as many of the flowing cadences of the lines as possible, and thus make them appear to have more semblance to everyday speech. If this was his aim, he has succeeded admirably.

The part of Puck is played by Mickey Rooney in a bad, small boy manner. Raucous laughter punctuates almost all of his speeches and there is little in his interpretation to suggest the underworld imp Shakespeare created. Anita Louise is an ethereal Titania; Victor Jory takes the part of Oberon, and sings rather badly when he has occasion to do so.

Olivia de Havilland, Jean Muir, Dick Powell and Ross Alexander are the four noble young lovers who get all mixed up in the magic wood. They rush about and make faces at each other playfully. It is all quite adolescent and charmingly naïve.

A Midsummer Night's Dream is distinctly one of the great films, however, in spite of its minor discrepancies of characterization, and over-development of scenes that are no part of the original Shakespeare play. It is spectacularly beautiful, masterfully directed, and is an authentic representation of one of the classics of the ages. It should be the forerunner of many such pictures and an aid to the cultural development of the general public.

H. J.



THE CURTIS STRING QUARTET
returning to America, following appearances in the King's Jubilee celebration in London.

Curtis String Quartet Returns from London Visit

The Curtis String Quartet (Jascha Brodsky, Charles Jaffe, violins; Max Aronoff, viola, and Orlando Cole, cello), recently returned from London where they appeared in concerts arranged as a contribution toward the King's Jubilee by the Philadelphia Branch of the English Speaking Union. They were presented in a recital at the home of Lady Astor before an audience which included members of the Royal family. The quartet was also invited to give a concert with Rose Bampton of the Metropolitan Opera at the British Broadcasting Corporation. Both concerts featured works by American composers. Among them were compositions by John Alden Carpenter, Charles Griffes, Samuel Barber and Gian Carlo Menotti. Music by the classicists was also presented.

During their stay in London the quartet were entertained extensively. They were invited to the House of Parliament by Viscount Astor and Sir Paul Latham. They were also entertained at the American Embassy, Dartmouth House and the homes of Dowager Lady Swathling, Wilfred Van Wyck, the London impresario, and Sir Henry Wood.

N. Y. Philharmonic Orchestra to Give Five American Works

The New York Philharmonic Orchestra, in concerts under the baton of Hans Lange during February, March and April, will be heard in five compositions by Americans and a new work by Vaughan Williams, English composer. Mr. Williams' scheduled score is his latest symphony, the third. The American music comprises: Five Fairy Tales by Bernard Rogers; Afro-American Symphony by William Grant Still, Negro composer; Triptych by Lazare Saminsky; Prelude to a Tragedy by Robert G. McBride; and Symphonic Interlude by Otto Luening.

League of Composers Again Commissions New Scores

The League of Composers, continuing a plan inaugurated last season in the interest of the development of American music, this year has commissioned six works by six American composers, each score to be performed by a different musical organization. This brings the total of works ordered by the league in 1934-35 and 1935-36 up to thirteen. The six new composers from whom works have been ordered are: Joseph Achron, Aaron Copland, Colin McPhee, Leo Ornstein, Quincy Porter, and William Grant Still. In addition, three composers who received commissions last season—Walter Piston, Roger Sessions and Randall Thompson—will be represented by premiere performances this winter.

Mr. Achron's string quartet is to be played by the Pro Arte Quartet in America and Europe; Mr. Copland's orchestral work, Statements, will be introduced by the Minneapolis Symphony Orchestra under Eugene Ormandy; Mr. McPhee's choral composition, by the Princeton University Glee Club under James Giddings; Mr. Porter's string quartet by the Gordon String Quartet in New York; Mr. Still's orchestral score, Kaintuck, by the Cincinnati Orchestra under Eugene Goossens; Mr. Ornstein's orchestral work by the St. Louis Symphony Orchestra under Vladimir Golschmann. The Philadelphia Orchestra (Leopold Stokowski conducting) is to present Mr. Sessions' symphonic writing; Mr. Piston's symphony will have performance by the Cleveland Orchestra, with Artur Rodzinski; and Mr. Thompson's work is to be given its premiere by the Harvard Glee Club under G. Wallace Woodworth.

Papi and Thomas to Return to Metropolitan

Edward Johnson, general manager of the Metropolitan Opera, has announced that Gennaro Papi will rejoin the Metropolitan's staff of conductors this season. Mr. Papi first came to the New York opera house in 1912 and remained until 1926. Later he conducted at Ravinia Park. When the Chicago Opera was revived after its time of eclipse a few years ago, Mr. Papi was a leading conductor. He has also conducted in other American cities and in Italy.

John Charles Thomas, American baritone, who was unable to appear here last season because of illness, has been re-engaged to sing leading roles at the Metropolitan Opera.

Master Musicians Series on the Air

On October 6, WOR began a series of broadcast concerts entitled Master Musicians, under the orchestral direction of Alfred Wallenstein. Prominent soloists are featured in the course. For the Sunday, October 20 concert, Leonard Liebling will be the commentator.

St. Louis Grand Opera Company to Present Series in New Arena

Four Performances to Bring Turandot, Tristan, Tannhäuser and Faust with Eminent Guest Artists—Golschmann, Reiner and Janssen to Conduct Symphony Orchestra

ST. LOUIS, MO.—Music was kept alive throughout the summer season in St. Louis with its twelve-week season of Municipal Opera and the inaugural season of the Little Symphony Orchestra. During the opera season under the direction of Laurance Schwab, new records were established both in receipts and attendance. Many productions new to local audiences were staged, and a revolving cast of new principals added to the interest and glamour of the season.

The recently organized Little Symphony Orchestra made its initial bow in the natural amphitheatre of the John Burroughs School, outside the city limits. The success of the four concerts given inspired the sponsors to renewed effort, and plans for next season, with possibly a greater number of concerts, are now under way. Igor Geffen, a member of the St. Louis Symphony Orchestra, was chosen as conductor for the first two concerts, and Max Steindel, solo cellist of the same organization officiated for the balance of the season.

The fall and winter season holds much in store for the music enthusiast. The St. Louis Grand Opera Company under the direction of Guy Golterman will lead off with its annual season comprising four performances. And incidentally, these performances are to dedicate the newly completed Arena section of the Municipal Auditorium where provision has been made for 8,000 seats. The opening performance on October 31, will be Puccini's Turandot, with Maria Jeritza, Elda Vettori and Joseph Bentonelli. Tristan and Isolde will be heard on November 2, with Margaret Halstead and Paul Althouse. Tannhäuser is scheduled for November 4, with Jeritza and Althouse; the final performance of Gounod's Faust on November 6, having in its cast, Giovanni Martinelli, Lucy Monroe and Leon Rothier. Gennaro Papi will conduct the first and last productions, and Ernst Knoch is to wield the baton for the two Wagnerian offerings. The large local chorus which has been rehearsing all summer is under the direction of Giacomo Spadoni.

ORCHESTRAL PLANS SUMMARIZED

Vladimir Golschmann, conductor of the St. Louis Symphony Orchestra, arrived on the liner Normandie on October 16, coming direct to take charge of the brilliant season he has outlined. Eighteen pairs of symphony concerts; two series of student concerts; four performances with the Monte Carlo Ballet Russe, and many out-of-town engagements are now scheduled. The assisting artists for the season include Sergei Rachmaninoff, Fritz Kreisler, Lawrence Tibbett, Nathan Milstein, Josef Hofmann, Robert Casadesus, Raya Garbousova, Paul Wittgenstein, Scipione Guidi, Rudolph Ganz, Helen Traubel and Max Steindel. A performance of the Verdi Manzoni Requiem will feature as its quartet, Jeannette Vreeland, Rose Bampton, Dan Gridley and Keith Falkner, and the St. Louis Symphony Chorus will be heard in excerpts from the Bach St. Matthew Passion.

During the week of November 18, Mr. Golschmann is to be guest conductor with the Philadelphia Orchestra, following this during the week of December 2, with the Rochester Philharmonic Orchestra, and again, appearing in the latter part of January, as guest leader of the Detroit Symphony Orchestra. In Mr. Golschmann's absence on these assignments, the St. Louis Orchestra will be directed by two eminent personages, Werner Janssen and Fritz Reiner. Concertmaster Scipione Guidi is to officiate at the concerts of December 2.

CIVIC LEAGUE CONCERTS

The twelfth season of the Civic Music League will be ushered in on November 19, with a recital by Kirsten Flagstad, Norwegian soprano, who will be heard here for the first time. Subsequent attractions in this series will include the Jooss European Ballet; the Moscow Cathedral Choir; Poldi Mildner the young pianist who was re-engaged from last season; and a joint recital by Mischa Levitzki, pianist, and Emanuel Feuermann, cellist.

The American Ballet is scheduled for its first local appearance at the Auditorium on November 12 and 13, and Ted Shawn and His Men Dancers are to appear for the benefit of the College Club on October 19.

The Missouri Music Teachers Association and the Missouri State Teachers Association are to meet jointly for the thirty-third annual gathering on November 7 and 8. Prominent musicians and educators have been secured for the various programs which will be held at the Municipal Auditorium and at Hotel Statler.

O. C.

COE GLADE

has been signed by the San Francisco and Chicago opera companies. The announcement comes from her managers, Evans & Salter. Miss Glade will sing with the San Francisco Opera Company in November and with the Chicago Opera Company in November and December. In Chicago she is to appear in Mignon, Carmen, as Venus in Tannhäuser and as Adalgisa in Norma; in San Francisco, as Amneris in Aida, Nancy in Martha and Sophie in Werther. At the end of her Chicago season in early December, the singer will tour through the Middle West into the East, beginning her itinerary in Minneapolis, December 10. (Photo by Maurice Seymour.)

Brown Named Conductor of Boston People's Choral Union

BOSTON.—The People's Choral Union of Boston will open its thirty-eighth season on October 27, with Keith Crosby Brown as its conductor. This society, the oldest of its kind in New England, offering instruction in sight-singing to its members, was founded by Rose L. Dexter, of Boston, and patterned after the People's Singing Classes of New York, organized by Dr. Frank Damrosch. The late Samuel Winkley Cole, of the New England Conservatory of Music, and teacher of music in the Brookline Public Schools, was the first musical director of the society. Mr. Cole conducted the People's Choral Union from 1898 to 1908, when illness forced him to relinquish the baton. The conductors of the Society since Mr. Cole have been: Frederick W. Wodell, 1908-1919; George S. Dunham, 1919-1927; James R. Houghton, 1927-1929; Eustace B. Rice, 1929-1930; Leland Arnold, 1930-1932; Francis Findlay, 1932-1935.

Keith Crosby Brown, the Choral Union's new conductor, plans to present a miscellaneous program, including several modern choral works, at the spring concert of the society next April. Mr. Brown is the conductor of the class in choral singing in Boston under the State Department of Education and is supervisor of all choral and symphonic organizations under this department throughout the State of Massachusetts.

F. E. D.

Feuermann's Second American Tour Opens in January

Emanuel Feuermann's second American tour opens early in January and includes engagements in thirty cities. The Austrian cellist, in addition to his recitals, will appear as guest artist with four symphony orchestras, the New York Philharmonic, Cleveland Symphony, Los Anegeles Symphony and San Francisco Symphony. Mr. Feuermann will arrive here December 21 on the SS. Conte di Savoia. Following the completion of this tour late in March on the Pacific Coast, he is to proceed to Japan and China.

Ormandy Arrives

Eugene Ormandy, conductor, arrived from Europe, October 20, on the SS. Statendam. He opens his fifth consecutive season as director of the Minneapolis Symphony Orchestra on October 26 and in addition to his regular duties in that city he has been engaged to conduct six concerts with the Philadelphia Orchestra in the spring. Mr. Ormandy was accompanied by his wife, the former Steffy Goldner who, before her marriage, was harpist of the New York Philharmonic Orchestra. While abroad, Mr. Ormandy had conducted nine concerts in Budapest, Vienna and Salzburg.

Kansas City to Hear Noted Artists

Kansas University Arranges Concert Series—Recital Season Launched with Appearance by Kathryn Newman

KANSAS CITY, MO.—Kansas University offers for its 1935-36 Concert Series the following attractions: Fritz Kreisler, Ignaz Friedman, Roland Hayes, Trudi Schoop and her Comic Ballet, the Vienna Boys' Choir and the Kansas City Philharmonic Orchestra. Extra attractions in the spring are Igor Stravinsky and Samuel Dushkin in joint recital and the Red Gate Shadow Players, who will appear for matinee and evening performances in plays from Old China.

KATHRYN NEWMAN IN RECITAL

Kathryn Newman, soprano of New York, evidenced distinctive artistry in O luce di quest' anima from Linda di Chamounix (Donizetti), Fingo per mio diletto (Viardot) the Strauss-La Forge Beautiful Blue Danube and La Forge's Bird Song dedicated to Miss Newman (an encore), numbers which she presented as guest artist for the Kansas City Musical Club's fall musicale on October 7. Miss Newman's beautiful singing was warmly received by the large audience assembled. Mrs. Frederic Shaw was at the piano. Other participants were the Wood Wind Ensemble of the Philharmonic; Brown Schoenheit (flute), Fred Pronio (oboe), Fred S. Joste (clarinet), William Kruse (bassoon) and Merle Smith (horn), who contributed a suite by Ch. Lefebvre and Minna K. Powell who discoursed on the orchestra. The following members of the club made appearances: Edna Scotten Billings, organist; Winifred Lee Goldsborough; Grace Duysing; Mrs. Ross H. Reem; and Adeline Bourg, vocalists; Catherine Wellemeyer Farley, cellist; and Berenice Hamus Farquharson, pianist.

Honoring the patronesses and subscribers of the Mu Phi Epsilon Morning Musicales, the local chapter entertained October 8, at the residence of Mrs. Sam Roberts. Vivian Cowgill, harpist, and Wanda Corti, pianist, gave a short musical program.

Dr. Robert D. W. Adams, formerly of Los Angeles, has been appointed new director of music at the University of Kansas City. He is fully equipped to teach the history of music, theory and harmony, music appreciation and piano. Men's and women's Glee Clubs and mixed choruses will be included in part of his program.

TENOR IN SONG LIST

On October 8, Harold Van Duzee, American tenor recently from New York, gave the following nicely arranged and varied program: Alma mia from Floridante (Handel); an aria from Griselda (Bononcini); Pergolesi and Marcello airs, Strauss; Trunk and Marx songs in German; a French group including items by Fevrier, Hue, A. Catherine and Poldowski, and Gretchaninoff Kernochan, Charles, Held, Guion, Beach, Reddick and Strickland songs.

Mr. Van Duzee is a versatile, interpretative artist, the possessor of a clear, robust tenor voice. He projected the difficult program with notable style and faultless diction. His efforts were rewarded by enthusiastic applause. At the close he responded with Wait Till I Puts on My Crown. Gayle Giles was the competent accompanist.

Frances Seddon Van Duzee has been engaged as instructor in diction and voice at the Conservatory of Music of Kansas City where Mr. Van Duzee is a member of the faculty.

C. C. B.

Newark Civic Opera to Open Season

The Newark Civic Opera Company, Newark, N. J., will open its season at the Mosque Theatre on October 24, with a performance of Puccini's Madam Butterfly. Thalia Sabanieva is to take the title role, with Anna Kaskas as Suzuki, Sydney Rayner as Pinkerton, and others in the cast including Joseph Royer, L. Sorvino, G. Molle and P. Farber. The conductor is Fulgenzio Guerriere, the chorus master, Luigi Spada. Local orchestra, chorus and ballet will participate. In addition to these artists, the organization's roster lists other prominent singers and further negotiations are pending. The Newark Civic Opera Company, Inc., will be a permanent organization. Mayor Ellenstein has accepted the post of honorary chairman of the company.

Philadelphia Forum Books Musical Outstanding Events

PHILADELPHIA.—The Philadelphia Forum is presenting music events, along with lectures on world affairs and discoveries, at the Academy of Music this season. The first program in the tonal category was given on October 18 when the choir of the Russian Cathedral in Paris (Nicolas Afonsky, conductor) made its first Philadelphia appearance. On November 1, Olin Downes will give the first of four lecture-recitals on The Appreciation of Music, the initial discussion being on The Folk Song and the Art Song, with John Charles Thomas assisting. November 11 brings the Monte Carlo Ballet Russe; December 16, Kirsten Flagstad (Philadelphia debut); January 8, the Boston Symphony Orchestra, under Serge Koussevitzky (only Philadelphia appearance this season); January 17, Mr. Downes, speaking on The Violin's Coming of Age, with Efrem Zimbalist providing the illustrations; February 21, Mr. Downes, assisted by Harold Bauer, in Piano Music from Bach to César Franck; March 13, Josef Hofmann (only recital in Philadelphia this season); March 17, Ted Shawn and His Men Dancers (first appearance in Philadelphia); March 30, Mr. Downes, with the Harvard Glee Club, in The Glory of Choral Music.

Boston Peoples Symphony to Give Sunday Series

The Peoples Symphony Orchestra of Boston (Fabien Sevitzky, conductor) on October 27 will inaugurate a series of ten Sunday afternoon concerts in Jordan Hall, Boston. Dates of subsequent concerts are November 17, December 8 and 29, January 19, February 9, March 1 and 22, and April 5 and 26. Mr. Sevitzky adheres to his policy of one American composition at every concert, and among the repertoire for the season are: Brandenburg Concerto (Bach); the Beethoven Eroica Symphony; Till Eulenspiegel and Don Juan (Strauss); the Brahms symphony No. 3; the Psalmus Hungaricus of Kodaly; Stravinsky's The Fire Bird; Daphnis and Chloe (Ravel); Danze Antiche (Respighi); and concerto grosso (Bloch); also programs of the works of Arthur Foote and Wagner and Tschaikowsky. Assisting artists include Edwin Franko Goldman, guest conductor; Frances Nash, pianist; Lea Luboshutz, violinist; Mildred Dilling, harpist; Frances Blaisdell, flutist; Maria Koussevitzky, soprano; and Edwin Fowler, baritone, and others to be announced.

American Ballet Management Receives Many Native Scores

To date, on October 12, thirty American compositions had been received in answer to the American Ballet's recent announcement that new works of American composers would be played by the symphony orchestra of the American Ballet as an integral, but independent, part of the programs of its nation-wide tour this season. Letters from all parts of the country indicate that many more manuscripts are on the way. Alexander Merovitch, president of Musical Art Management Corporation, managers of the American Ballet, says that the compositions he has received are from five to eight minutes in length of performance and represent many phases of the work of the American composer, as is indicated by a few of their titles—Fourth of July, Impressions of Hollywood, Colonial Minuet, Baptism of the Drums, Sicilian Tarantella and others.

Buffalo Season Launched with Applauded Song Recital by John Charles Thomas

Choral Organization Observes Golden Jubilee with Concert—Philharmonic Orchestra to Present Concert Under Lajos Shuk—Recital Schedules Announced

BUFFALO, N. Y.—If the size and enthusiasm of the audience attending the John Charles Thomas concert in Elmwood Music Hall is prophetic of the success of Buffalo's concert season of 1935-36, then indeed we can look forward to a brilliant musical winter. A program of outstanding quality with excellence of interpretation and vocal beauty with accompaniments of great merit played by Carroll Hollister, marked Mr. Thomas' recital, the first in the Zorah B. Berry series. Other artists appearing later are the Don Cossacks, Fritz Kreisler, Lotte Lehmann, Serge Rachmaninoff, Tito Schipa, Jascha Heifetz, Helen Jepson with Dalies Frantz.

The Harugari Frohsinn Golden Jubilee Concert in celebration of its anniversary, was a gala event, the chorus of 200 voices and an orchestra under the direction of Hans Hagen, with the soloists Louise Kisor Wendt, soprano, John Priebe, tenor (both of Buffalo), Elwood Schwan, baritone, of Batavia assisting. In honor of the occasion the Frohsinn presented a composition, Festival Prologue by the director, Mr. Hagen, which won special tribute. At the close of the concert, soloist, chorus, orchestra and conductor were given an ovation by the large audience which included many distinguished delegates to the annual session of the Central New York Sängerbund.

ORCHESTRAL AND CHAMBER MUSIC

Buffalo's own Philharmonic orchestra with Lajos Shuk, conductor, announces extensive plans for the season, beginning with the first symphony concert, to be given November 7.

The Buffalo Symphony Society will present a series of six chamber music concerts, opening with the Kroll String Sextet in November.

The American Society of Musical Arts, under the management of Amy Ione White, is actively engaged in promoting three concerts to be held in November, in which local and out of town young artists will appear. In the list are the names of Donald Bundock, Patricia Boyle, Geraldine Kress, with Milton Thomas (Pittsburgh violinist), Charlotte Mehninger (Cleveland mezzo-soprano), and Georgia Orwig (Pittsburgh violinist).

The Chromatic Club evening series will bring Bruce Simonds, pianist, Ruth Breton, violinist, Helen Oelheim, contralto; the Saturday afternoon recitals open with Eudice Shapiro, violinist. Zorah B. Berry is chairman of the evening concerts, and Edith Di Bartalo of the afternoon programs.

The Rubinstein Chorus, of which R. Leon Trick is conductor and Bersford Wells accompanist, the Choral Club, Orpheus, Harugari Frohsinn and other organizations will give their usual list of concerts during the season.

The Sunday Evening Ensemble plans an interesting series of six recitals in private homes and in the Garret Club. Local musicians will participate, also a string ensemble conducted by Cameron Baird.

The members of the Music Forum for piano teachers will bring Edwin Hughes in an illustrated lecture on the Essentials of Beautiful Piano Playing, at the home of Mabel Kurtz.

Robert Hufstader is the newly appointed organist and choir director of Temple Beth Zion, and Donald Bundock, baritone, is a soloist.

L. H. M.

Edmonton Greets Noted Vocalists

Richard Crooks and Paul Althouse Among Recital-Givers

EDMONTON, CAN.—Creating a furor at his first appearance here, Richard Crooks, Metropolitan Opera tenor, was heard in recital under the Celebrity Concert Series, by approximately two thousand people in the Empire Theatre on October 7. A well-routined program displayed to excellent advantage the versatility of the singer in compositions by Bach, Beethoven, Stradella, Strauss, Balfe, Del Riego, La Forge, Herbert, and two operatic arias, Elle ne croyait pas from Thomas' Mignon, and Recondita Armonia from Puccini's La Tosca. Seven encores followed the last song on the program. Mr. Schauwecker at the piano not only provided artistic accompaniments, but presented in a pianistic style works of Rachmaninoff, Medtner and Sibelius.

To inaugurate the Frederic Shipman Concert Series under the sponsorship of the Junior Hospital League, Paul Althouse, magnetic Metropolitan Opera tenor, and Querita Eybel, dramatic soprano of the San Francisco Opera, appeared in a concert program October 4, listing music of Wagner in such selections as the Spring Song from Die Walküre by Mr. Althouse and Dich Theure Halle from Tannhäuser and Träume by Miss Eybel. Mr. Althouse also sang O Paradiso from Meyerbeer's L'Africana, together with songs by Handel, Strauss, Schubert, Martin, Charles, Wolfe, Head and Mana-Zucca. Miss Eybel offered Gretchaninoff, Wolf and Rachmaninoff. With consummate art, Mr. Althouse met the varied demands of this list, winning ardent applause of his hearers. Miss Eybel, an attractive artist, both tonally and visually, also scored with the Edmonton public for her pleasing interpretation of her numbers. Pablo Miquel was the able accompanist.

John C. Wilcox to Hold Voice Clinics in Western Cities

John C. Wilcox, vocal pedagogue, specialist in training for teaching and corrective work for singers, has an extensive schedule throughout this season and next summer. In October he will hold vocal clinics in Tulsa and Oklahoma City, Okla.; in November, in Dallas, Tex.; December, San Antonio, Tex.; January, Phoenix, Ariz.; February, Los Angeles; March, Denver; April, Lincoln and Omaha, Neb.; May, Detroit; June, July and August, Chicago. Mr. Wilcox is the author of The Living Voice, a study guide for song and speech, which has just been published.

Szigeti's Engagements

As already announced, Joseph Szigeti arrives to begin his tenth American season on November 3, broadcasting for the Ford Hour. In addition to engagements already chronicled, including his New York recital at Carnegie Hall on December 7, the Hungarian violinist will appear in Poughkeepsie, N. Y., Stamford, Conn., and at the Baltimore Bach Club. He goes to the South and Middle West and arrives on the Pacific Coast after the New Year. In California he plays in San Angelo on January 3; 6, El Paso; 12, Pasadena; 14, Santa Barbara; and, 18, with the Los Angeles Philharmonic. On January 20, he is to be heard in Salt Lake City, and, 23 and 24, will be soloist with the Kansas City Symphony.

Before leaving for this country on October 24, Szigeti fulfills a short European tour including concerts in Zurich, Budapest, Vienna, Szeged, Debrecen and an appearance with the London Philharmonic Orchestra at the Countess of Wimborne's. Returning abroad in February he plays an English tour including appearances with the BBC Orchestra, also recitals in Paris, Strasbourg, Basle, Amsterdam, The Hague, Utrecht, Stockholm, Oslo, Vienna, Budapest (two), and in the major cities of Italy.

John Warren Erb Conducts Massillon Tabernacle Choir

MASSILLON, O.—John Warren Erb of New York, who spent a part of this summer near Massillon, on September 15 presented the Crystal Springs Tabernacle Chorus in a concert. Mr. Erb organized the chorus last year, and it has developed during the 1934-35 season under Victor Gerber, assistant conductor. At last month's concert, they sang to an audience of thousands in a large grove. Otto Monnard, flutist, pupil of Georges Barrère, was soloist. The chorus included Dr. Edgar Stillman Kelley's Ben Hur music on their program. They sing well, and show the results of excellent training.

K. R.

HAROLD MORRIS

is the composer of a symphony which will be played by the Boston Symphony Orchestra under Serge Koussevitzky. Mr. Morris' sonata was one of the American works chosen by the English Speaking Union and the Curtis Institute for performance in London last June. The pianist-composer is beginning his fifteenth year as a member of the piano faculty of the Juilliard School of Music, New York.

Trio Italiano Arriving in February for Tour

The Trio Italiano, consisting of Alfredo Casella, pianist, Alberto Poltronieri, violinist, and Arturo Bonucci, cellist, arrives here early in February for its first American concert tour. The trio was introduced to this country last autumn in programs at the Berkshire Festival in Pittsfield, Mass., and the Library of Congress in Washington, D. C., under the sponsorship of Elizabeth Sprague Coolidge. This season the Trio Italiano will introduce to America Casella's concerto for trio and orchestra, written in 1933. Serge Koussevitzky is to conduct the Boston Symphony Orchestra, with the trio as group soloist, in this work on February 21 and 22; March 12 and 13, Frederick Stock will present the score with the trio assisting the Chicago Symphony.

The 1935-36 tour of the trio opens on February 4 with a broadcast on the chamber music series of the Library of Congress. Other appearances are at Brown and Princeton universities and Kent College, O.; on the Principia College course in St. Louis and the Bach Club series of Baltimore; also in Detroit, Montreal, Kitchener, Ottawa, Houston, New Orleans and Bridgeport.

Symphony by William Grant Still Published by J. Fischer & Bro.

William Grant Still's Afro-American Symphony has recently been issued by J Fischer & Bro., New York publishers. The work was first presented under the direction of Dr. Howard Hanson to a Berlin audience, and was so well received that a repetition of one of the movements was demanded It is being issued both in score and in parts Still, one of the leading Negro composers of this country, was born in Woodville, Miss., in 1895. His orchestral compositions include also Darker America, From the Journal of a Wanderer, Puritan Epic, and Africa. Land of Romance; his writings for chamber orchestra are From the Land of Dreams, with three female voices, Levee Land, with soprano solo, From the Black Belt, and Log Cabin Ballads. His ballet La Guiablesse was performed in Rochester, N. Y., and also by the Chicago Grand Opera Company last season.

Igor Gorin on Haensel & Jones List

Haensel & Jones, division of Columbia Concerts Corporation, announces the addition to its roster of artists of Igor Gorin, young Viennese baritone. Besides his concert and radio engagements Mr. Gorin is under contract to Metro-Goldwyn-Mayer for motion pictures and has gone to the coast to inaugurate his film career in an early fall production.

Mr. Gorin came to this country a few years ago from the Prague Opera where he had been singing leading roles for three seasons. Previously he had studied in Vienna with Victor Fuchs and had appeared in recital in the major European cities and in opera at the Vienna Volksoper. In his brief career, he has sung main parts in more than thirty operas.

Indianapolis Chorus Marks Fiftieth Year

University and Martens Concerts to Present Notables of Musical World—Orchestra Opens Rehearsals for Season

INDIANAPOLIS, IND.—The Indianapolis Sängerbund organized in 1885 celebrated its fiftieth anniversary during a three day festival last month. German-American choristers from Cincinnati, Dayton, and Columbus were in attendance. Four men have served as conductors and the chorus now has an active membership of sixty men and fifty women with an inactive membership of many more. The programs were held in Athenaeum Hall with Arnold Spencer as director. Mrs. Augusta Hagen of Cincinnati, Ella Buschatzky and Victor Dannacher were soloists. Probably the outstanding choral work of the festival was Brahms' Song of Fate, which evoked much applause from the audience. The Indiana Little Symphony assisted the Sängerbund in making this one of the high lights of the year in Indianapolis music circles.

The Indiana University Concert Course announces the following musical events for the coming season: Fritz Kreisler, Metropolitan Opera Quartet, Edith Lorand and her Hungarian Orchestra, Kolisch Quartet, Poldi Mildner, Trudi Schoop and her ballet.

Martens Concerts, Inc., announce the following artists for the coming season: October 21, Lucrezia Bori; November 24, Nino Martini; January 23, Minneapolis Symphony Orchestra; February 9, Bartlett and Robertson; February 24, Kolisch String Quartet; and March 8, Nathan Milstein.

Ferdinand Schaefer is conducting rehearsals of the Indianapolis Symphony for the coming year. No announcements have been made regarding the number of concerts and soloists.

H. C. G.

Arthur Mendel in Lecture Recitals on Beethoven Sonatas

The Dalcroze School of Music, New York, is presenting Arthur Mendel in twelve illustrated lectures on the thirty-two piano sonatas of Beethoven. The course begins October 16. Illustrations will be at the piano and from phonograph records. The course is a timely one because of the forthcoming series of performances of all the sonatas by Artur Schnabel. An analysis will be given of the melodic, rhythmic and harmonic structure of the sonatas, with remarks on interpretation, bibliography and other features. Mr. Mendel plans to treat each sonata in detail, with some attention to its historical and biographical background, and on tempo, dynamics, ornaments and so on. He recommends the editions of Casella, Damm, Schenker, Schnabel and Tovey for those who wish to increase their familiarity with the sonatas before the course begins. He states that he will refer to the analyses of Tovey, Riemann, Schenker, d'Indy and others, but that each sonata is to be studied primarily in and for itself, "as an independent, organic masterpiece, other viewpoints being considered chiefly as they illuminate the structure and interpretation of each individual sonata."

Hadley to Lead Two Programs of New York Civic Orchestra

The WPA Concert Unit announces that Henry Hadley will conduct two concerts, October 30 and November 3, with the New York Civic Orchestra. The first will be held in the Great Hall of the College of the City of New York, the second at the Lexington Avenue branch of City College. Appearing as piano soloist will be Glenn Dillard Gunn, artistic director of the Chicago Conservatory of Music and music editor of the Chicago Herald-Examiner.

Juilliard School to Present Beethoven Cycle

The Juilliard School of Music, New York, announces a Beethoven Cycle of six symphony concerts, presenting the nine symphonies with selected concertos, overtures and concert arias. The dates of the series are November 1 and 22, December 6, January 24, February 7 and March 27. Albert Stoessel will conduct and the associate conductor is Ernest Hutcheson. Soloists include Horatio Connell, James Friskin, Josef Lhevinne, Alexander Siloti, Oscar Wagner and others to be announced later.

"JOHN HERRICK SHOULD COME BACK AGAIN!"

Said the New York Journal after his Debut Recital at Town Hall, Oct. 8, 1935

Photo © G. Maillard Kesslere, N. Y.

TIMES

"Mr. Herrick sang with skill and insight and always with unforced pleasant quality. The music best adapted to his vocal equipment was sung with taste, intelligence and unaffected simplicity."

HERALD-TRIBUNE

"Mr. Herrick's singing set a laudably high standard for the many young singers who will follow him on the Town Hall platform during the next eight or ten months. His voice is of pleasing quality, aided by a well-schooled vocal production, which included the ability to sing top notes without an effort of forcing. An unusually artistic interpreter."

SUN

"The local song recital season was inaugurated last night by John Herrick, baritone. It was an altogether auspicious beginning for Mr. Herrick has been endowed with an admirable voice: moreover he has taken the pains to discover how to derive useful service from it. If at least half the singers who follow him on that stage from now on until May are similarly equipped, the season will be a fruitful one. In addition to the vocal talents that he made known, Mr. Herrick displayed a commendable intelligence as a program maker."

AMERICAN

"John Herrick, gifted and intelligent baritone, gave a satisfying exhibition of his talents at Town Hall last night. For the occasion he selected a program of rare variety and appeal in the presentation of which he manifested a broad command of style and voice of pleasing quality."

MIRROR

"It was a recital of unusual distinction, as much for the musical intelligence of the singer as for the care and taste displayed in the choice of his program. It is a "dark" voice, of beautiful timbre and resonance."

POST

"Mr. Herrick's voice is one of naturally agreeable quality, treated with refined taste and suave polish."

WORLD-TELEGRAM

"Mr. Herrick obviously is an artist who takes his work seriously. His interpretation has that well-schooled, intense thoroughness that bespeaks eloquently the serious student. His voice is definitely of a lyrical quality, even, in all its length, and more than capable of bel canto. The singer possesses, besides, such gifts as excellent legato, facility of execution, where the tessitura calls for a technically tricky display and a gratifying adherence to pitch."

BROOKLYN EAGLE

"Mr. Herrick disclosed a voice of very beautiful quality and resonance which he used with complete ease even in a forte, and with excellent musical taste. Particularly admirable were the sustained and finely modeled legato and the imaginative quality of his delivery."

JOURNAL

"We need more of John Herrick's type of native musician. Representing all that is best in Americanism, he brings dignity and intelligence to bear on a real native talent which has been developed in a logical and all-around way. He is a Bostonian, but this mere fact is not the reason why he is such a brainy singer. That, after all, lies within himself. He has for some years been known and heard over the NBC network and proves that in his case he has not permitted radio technic to spoil his concert stage singing. His full baritone voice is handled with good sense and sound musicianship. *John Herrick should come back again!*"

For terms, dates and particulars write SECRETARY, 1417 Steinway Hall, New York City

Los Angeles Grand Opera Festival Sponsored by Local Business Men

First Series of New Organization to Enlist Guest and Resident Artists—Pasadena Chamber Music Series to Present Visiting Ensembles—Woman's Orchestra Active

LOS ANGELES.—What appears to be one of the most stable and artistically serious efforts in this city's musical history toward the creation of a permanent institution for the presentation of grand opera is the First Annual Grand Opera Festival which was to open at the Philharmonic Auditorium on October 14. It is unfortunate to recall that the passing years here are strewn with the bones of many an organization that has attempted this same difficult task, and, thus, it is with the most fervent hope that all local music lovers should look forward to the success of this most recent effort in that direction.

The festival, which is offering the familiar melodies and murders of Carmen as its opening attraction, is being ushered into the local operative world under the wing of Aldo Franchetti, and is being sponsored by a committee of business and professional men, headed by Dr. Peter Riccardi. At the present writing, dress rehearsals are in full swing, with artists bred and trained locally in all parts but those of the leads. Maria Luisa Escobar is to sing Carmen. This relationship of visiting artists taking the leads, while the rest of the cast is filled by singers residing here, is scheduled to be the permanent plan of organization for the institution. This is indeed a commendable one, for Los Angeles, not unlike other large cities, is abounding with artists of high talent who find themselves limited to recitals or insecure operatic adventures in order to bring themselves before the public.

Among the other artists who to date have been definitely scheduled for appearance here are Ann Traverso, soprano of the Boston Grand Opera Company, and James Wolfe, who has been heard at the Metropolitan in New York. The repertoire for the season has been announced as follows: Carmen, October 14; Rigoletto, October 16; La Traviata, October 18; Il Trovatore, October 19; Faust, October 21; Carmen, October 23; Barber of Seville, October 25; Cavalleria Rusticana and Pagliacci, October 26.

PASADENA CHAMBER CONCERTS MARK THIRD DECADE

For long one of the outstanding musical series in Southern California, one which has been heartily patronized by music lovers of this city, the Coleman Chamber Concerts of Pasadena, are celebrating their thirtieth year of existence this season. The Coleman concerts were founded in 1905 by Mrs. Alice Coleman Batchelder, who is still sponsor and musical director. Mrs. Batchelder is to appear in concert on December 15 with three other pianists in a Bach-Mozart recital. The series opens on November 17 with the presentation of the Roth String Quartet from Budapest, Hungary, and is to be followed within a few weeks by Josef Szigeti. The Coleman concerts are to be heard, as usual, at the Pasadena Community Playhouse.

PAUL REIMERS,
teacher of singing, has resumed his teaching at the Juilliard Graduate School and the Institute of Musical Art of the Juilliard School, New York, as well as his private work at his own studio. Mr. Reimers spent his vacation in Hollywood, where his pupils Igor Gorin and Charles Carlile are featured in movies and on the air. (Photo by Apeda.)

WOMAN'S SYMPHONY ACTIVE

Arrangements for the forty-first annual season of the Los Angeles Woman's Symphony Orchestra concerts have been completed within the past few days, according to Manager James V. Petrie, who also announced that the opening concert is to be presented on October 30 at the Trinity Auditorium. The soloist for this program, the details of which have not been stated, is to be Florette Joffrie, coloratura soprano. The orchestra is again to be under the direction of D. Cesar Cianfoni, who will conduct the four concerts of the series on October 30, December 11, January 29 and March 18. Each concert features a soloist. R. M.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

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ELISABETH RETHBERG

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RAMBLING AROUND

Mme. Schumann-Heink, for the first picture under her new Metro-Goldwyn-Mayer contract, is to be teamed with May Robson. Gram is the title of the story and it is about two grandmothers—one poverty stricken and the other wealthy. Mme. Schumann-Heink is to portray Grandma Tierney, accustomed to poverty and many children who experiences a fling at luxury only to discover she prefers poverty.

* * *

Nelson Eddy and Jeanette Macdonald are now on location at Lake Tahoe filming Rose-Marie. They claim the mile and a half above sea level makes their tones take on a clear, bell-like, and added beauty, and that the mountain stillness and the purity of the air is the perfect medium for music.

* * *

Los Angeles Chapter of Pro Musica sponsors its first concert of this season at the Biltmore Hotel, October 28, when a program of works of contemporary composers will be presented by eight artists. The first performance of Joseph Achron's second sonata for violin and piano, op. 45, is to be played by Mr. Achron, composer-violinist and Lillian Steuber, pianist. Kaintuck by William Grant Still, Afro-American composer will also be presented. This work, a poem for solo piano and orchestra was commissioned by the League of Composers, and is to be played by Verna Arvey at the solo piano and Robert V. Edwards (a girl) who will play the orchestral accompaniment at the second piano. Another composer to be represented is Robert Russell Bennett in his flute quartet, Rondo Capriccioso, played by Helen Mead Little, Elise Baxter Moennig, Harry Baxter and Archie Wade. A trio for three flutes also by Mr. Bennett in five scenes: Dedication, Sprites, Thou art my fair, Under a Tree and Starlight Pageant will be played by Mr. Wade, Helen Mead Little and Elise Baxter Moennig. The program committee of Pro Musica consists of Mrs. Zobelein, Gertrude Ross, John De Keyser and Dr. Richard Lert. Mrs. Zobelein is the new president and Mary V. Holloway is the secretary-manager.

The Cecilian Singers, women's chorus conducted by John Smallman have begun rehearsals, inaugurating their tenth season. The first concert will be given December 6 in the Philharmonic Auditorium. Lillian Jackson Sargent is president and Daisy Sinclair has been re-engaged as official accompanist for the season.

* * *

Pomona College at Claremont, Cal., a suburb of Los Angeles, has become opera minded and the college concert course will include a performance of the San Carlo Opera Company next spring when Fortune Gallo has his company on the Pacific Coast. More than 1,000 people attend these programs. The tickets are a part of the initial expenditure of each student for tuition, since concerts are considered as much a part of college life as football or political discussions.

* * *

Harold W. Roberts, director of the Department of Musical Organizations of the University of Southern California, has under his supervision a large university band of 150 pieces, a university orchestra of sixty, a young men's glee club, a young women's glee club and an *a cappella* choir, each an important musical organization at this university. Mr. Roberts was until recently in charge of all musical activities at the San Diego Exposition.

* * *

Originally titled Love Song, the film made by RKO-Radio Pictures in which the Metropolitan Opera diva, Lily Pons, will make her initial bow to screen audiences will be introduced to the public as I Dream Too Much. This also is the name of one of the Jerome Kern-Dorothy Fields popular numbers which Miss Pons sings in the picture.

* * *

The Bohemian Girl has started filming at the Hal Roach Studios in Hollywood. Balfe's famous light opera is to be transferred to the screen with Laurel & Hardy as the principal actors. Roach is personally supervising the filming.

* * *

Featuring Beethoven's compositions, the first annual Pasadena Music Festival will be presented in the Civic Auditorium, March 28 to April 4 inclusive. All of San Gabriel Valley's best known musical groups, together with scores of local organizations will participate. It is reported that the Los Angeles Philharmonic Orchestra is to be the major program feature. Incorporation papers have been filed naming Dr. Remsen D. Bird, Occidental College, president. Membership will be restricted to 1,000 of Southern California's music patrons.

* * *

Clifford Lott has been teaching voice in Los Angeles for the past thirty-one years. Monnie Hayes Hastings, Lila Harrison, Gertrude Taylor and Genevieve Wiley are some of his most important pupils. Mrs. Lott is an organist and pianist and this past summer was chairman of the music committee of the Hollywood Bowl concerts. Mr. Lott is a member of the Academy of Singing Teachers in New York.

* * *

Arnold Schönberg will give a series of lectures at the University of Southern California this season. The Monday series will be demonstrated by screen and music treating on musical forms and their analysis. The Tuesday series discusses musical criticism, giving the non-musician an appreciation of the works of the great masters, Schönberg will conduct the Los Angeles Philharmonic Orchestra in December in a concert of his own works.

* * *

Isidor Philipp is coming to Los Angeles for a winter master class from December 2 to January 13 to be given under the direction of Marvine Maazel. This will be Professor Philipp's first visit to the Pacific coast. Rupert Hughes is to be master of ceremonies and Mrs. Cecil Frankel heads a committee which has been appointed to entertain the professor upon his arrival.

* * *

Puccini's La Boheme was presented by the Opera Reading Club of Hollywood at the Ambassador Theatre on October 7. The presentation in concert form included Wynne Davis as Mimi; Richard Dennis as Rodolfo; Ugo Marchetti as Marcel; and Florence Rubens as Musette. All were under the direction of Leon Rains.

* * *

Coe Glade, who has been living in Hollywood all summer, has been engaged by Gaetano Merola of the San Francisco Opera Company for the month of November to sing important roles in Werther, Aida, and Martha in San Francisco. This will be Miss Glade's first appearance in opera in the Golden Gate City.

* * *

Pasadena Community Playhouse will have dramatic openings each two weeks during the winter season. The first was Elmer Rice's Judgment Day in which Mischa Auer, grandson of the late Leopold Auer, was one of the principals. C. K.

New Tibbett Film at Radio City

The film at Radio City, New York, this week is entitled Metropolitan, with Lawrence Tibbett as protagonist. This is the baritone's first moving picture in nearly four years. It opened October 17. In the photoplay, Tibbett sings excerpts from The Barber of Seville, Faust, Carmen and Pagliacci. He also sings The Road to Mandalay and a new tune, Last Night When We Were Young, written especially for the picture by Harold Arlen and E. Y. Harburg.

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World Premiere of Hester Prynne
Frances Sebel

RADIO

Cities Service—Jessica Dragonette
Gulf Motor Oil—Mary Kendel, Ann Seaton, Ivy Dale
Castoria—Dorothy Miller, Kathryn Lewis, Sue Read, Amy DeLoro
Consolidated Gas—Rosemarie Brancato, Mary Kendel
Palm Olive—Ann Jamison, Lucy Monroe, Sue Read, Rose Dirmann, Dorothy Miller
Coca-Cola—Ann Jamison
Hollywood Hotel—Maria Jeritza, Ann Jamison
Manhattan Merry-Go-Round—Frieda Hempel
Ford—Maria Jeritza
National Biscuit—Maria Jeritza
Maltex Cereal—Dorothy Miller, Verna Osborne
Fleischmann's Yeast—Kitty Carlisle
Goodrich Tire—Lucy Monroe
Bayer's Aspirin—Vivienne Segal, Lucy Monroe
Gilbert & Sullivan Series—Celia Branz
Firestone Tire—Rosemarie Brancato
Dill Tobacco—Garfield Swift, Frank Davenport
Bisadol—Lucy Monroe, Claire Miller, Lucille Potter, Garfield Swift
Chase & Sanborn—Claire Miller, Lucille Potter
Air Brakes—Garfield Swift, Julie Travers, Ralph Blane, Kathryn Lewis, Elizabeth Sandor, Nellilew Winger, Yvonne Ravel
Radio City Orchestra—Rosemarie Brancato, Rose Dirmann, Garfield Swift
Death Valley Days—Sue Read, Garfield Swift
Feenamint—Ralph Blane
General Motors—Yvonne D'Arle
Standard Oil—Maria Jeritza
Kolynos Tooth Paste—Lucy Monroe, Claire Miller
Phillips Milk of Magnesia—Vivienne Segal, Lucy Monroe
Phillips Dental Cream—Lucy Monroe
Dr. Lyons Tooth Powder—Lucy Monroe
Atwater Kent—Jessica Dragonette, Maria Jeritza
Forhan's Tooth Paste—Jessica Dragonette
Real Silk—Jessica Dragonette
Moonbeams—Dorothy Miller, Verna Osborne
Kraft's Cheese—John Dunbar
Estelle Liebling Programs on WOR—Operatic Miniatures, Rhythm Fantasy

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Addison Randall

Music Hath Charms
Maria Jeritza
Constance Carpenter
Fred Hoffman
Ralph Blane
Gudrun Ekeland
Kathleen Edwardes

Moon Over Mulberry Street
Phebe Root

Jubilee
Jacqueline Frank, Grena Sloane

Great Waltz
Gladys Haverty
Carol Chandler
Nina Dean
Rosalind Hutner

Venus in Silk
Nina Dean

Student Prince (Newark Revival)
Bartlett Simmons
Desiree Tabor
Halene Eck
Martha Wilkins
Ann Yardley

Bitter Sweet (Newark Revival)
Bartlett Simmons
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Dorothy Miller
Celia Branz
Betty Quay
Martha Wilkins
Nellilew Winger
Josepha Chekova
Annunciato Garrotto
Frank Davenport
John Dunbar
Garfield Swift
Harold Willard
Robert Jachens
John Bennes

Capitol Theatre, N. Y. C.
Ivy Dale
Leonora Cori
Doris Daniels
Lois McLaughlin
Aimee Posener
Ann Worth

Valencia Theatre, Brooklyn
Ivy Dale
Doris Daniels
Lois McLaughlin
Aimee Posener
Ann Worth

Paramount Theatre (Hollywood)
Rina Revel

MOVING PICTURES

Paramount
Kitty Carlisle

Warner Bros.
Ralph Blane
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RKO
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NEW YORK CONCERTS

OCTOBER 8

John Herrick Unusually well equipped in pleasing quality of voice, excellent manner of production and taste of delivery, John Herrick, baritone, who has appeared in broadcast programs, gave a song recital before a sizeable audience at Town Hall. His lyric baritone voice of suave and well-modulated variety was displayed with skill and authencity of style in a wide variety of numbers, including some relative rarities.

The opening group included airs by Handel, Purcell, Torelli and Arne (the last represented by Preach Not Me Your Musty Rules, from Comus). The Legend of the Sage Brush from Massenet's Le Jongleur de Notre Dame, delivered with fine breadth and vocal control, introduced a French group which listed also songs by Poldowski, Ravel and Franck. The baritone's diction was excellent in both the Gallic and a subsequent German group (Wagner's Träume, Wolf's Fussreise, the Tanzlied des Pierrot from Korngold's Die Tote Stadt, Trunk's Schnitterlied and Marx's Der Ton).

The concluding numbers in English included first hearings of Prairie Waters by Night by Jacques Wolfe and The Tree and the Image by Mabel Daniels, the composers acknowledging applause, and also works by Rebecca Clarke, Michael Head and Kathleen Manning. Encores were added in response to applause.

In sum, this was a recital of considerable merit, one introducing a new and interesting vocalist. Stuart Ross was an exemplary accompanist.

OCTOBER 9

Jascha Heifetz Polished in tone and technic, erudite and musical, impeccable in taste, Jascha Heifetz regaled a host of admirers to the full, at his evening recital in Carnegie Hall.

The masterful artist is at the peak of his form and all his performances exerted consistent appeal and fascination, in conception, mood, and execution.

His own arrangement of the *allegro* movement from Mozart's Divertimento in D, is an admirable achievement, stylistic and gracious.

Heifetz scored prodigiously also in Wieniawski's D minor concerto, Beethoven's E flat sonata (Emanuel Bay at the piano), Bach's C major sonata (unaccompanied) and a group of shorter numbers by Szymanowski-Kochanski, Castelunovo-Tedesco, and Sarasate. There is no need to report the tremendous enthusiasm and rapturously welcomed encores.

Maria Silveira Endowed with charm of manner and a personality of winning quality, Maria Silveira, soprano, presented a list of considerable variety in her Town Hall recital. Her voice, described as a lyric-coloratura one, was almost exclusively displayed in the former type of number. Beginning with old airs of Thomas Cook, Handel and Veracini, Miss Silveira gave serious interpretation to Lieder of Franz, Schumann, and Brahms, including three works by the latter composer. It was in Latin lyrics that her engaging personality and vivacity registered best. Her manner of projection of the gayer numbers on her program was particularly appealing. There were many moments of atmospheric charm and exquisite vocalization in her French group—Duparc, Debussy, Szulc and Lenormand. Most unusual and effective were two numbers in Portuguese, one by Carneyro and the other from folk-sources, in a group including also songs of de Falla (Nana) and Cimara (Canto di Primavera).

The concluding section listed effective interpretation of numbers in English by Vittorio Giannini, Franco Leoni, Nicolas Slonimsky, Eugene Goossens and Wintter Watts. Miss Silveira delighted by the intimacy and warmth with which she endowed all her singing, and won a definitely enthusiastic reaction from an audience of sizeable proportions, which clamored for several encores. Edwain McArthur supplied skilled accompaniments.

OCTOBER 10

Philharmonic Orchestra Otto Klemperer led his his second weekly group of four concerts with the Philharmonic Orchestra (Carnegie Hall) starting on Thursday evening and programing Cherubini's Anacreon Overture, Sibelius' fifth symphony, Elgin's Enigma Variations, and Siegfried's Death and Funeral March from Götterdämmerung.

The conductor and his players were in excellent spirit and gave admirably clear, colorful and altogether appealing versions of the various compositions. Perhaps the Wagner music made the strongest impression emotionally and in these master pages Klemperer loosed a compelling flood of warm temperament and kindling imagination. The Anacreon Overture was a particularly delicate example of Philharmonic virtuosity. The Elgar music had rich variety in nuance, and Sibelius' symphony revealed its full measure of ruggedness and sincere romanticism. It is doubtless the most direct in expression and the most approachable of all the works by the leading composer of Finnland.

A good-sized audience was lavish in its applause for the splendid leader and his magnificent orchestra.

OCTOBER 11

Aaron Copland Program The first of five programs, each devoted to the works of one American composer, at the New School for Social Research, featured compositions by Aaron Copland. In addition to this composer-pianist, the artists appearing were Ethel Luening, soprano; John Kirkpatrick, pianist; Otto Luening, flutist; Ivor Karman, violinist; Carl Stern, cellist, and Robert McBride, clarinetist.

The first-time performances included a two-piano arrangement of the orchestral work, El Salon Mexico (1935), played by the composer and Mr. Kirkpatrick, who made the transcription, as he also did of the Symphonic Ode for orchestra (1928-9). A work based on Mexican tunes and portraying a dance hall in the Southern country, the former was of a markedly melodic and popular cast. It would be difficult to judge the orchestral coloring of the composition from the version heard, but the two-piano performance was done with skill, clarity and dynamic force by the two pianists. The Symphonic Ode, performed by Koussevitzky in 1932, was one of the strongest numbers heard, in its uncomprising working out of an original harmonic and contrapuntal pattern, with a few mild jazz ingredients in its rhythms.

Mrs. Luening sang three songs, An Old Poem (1920), Song (1927) and Vocalise (1928), both the latter first public hearings, with Mr. Copland at the piano. Her full-toned vocalization and sympathetic interpretation won much approval from the audience.

The remainder of the program brought the Piano Variations (1930), played by the composer; As It Fell Upon a Day (1923), for soprano, flute and clarinet, performed by Mr. and Mrs. Luening and Mr. McBride, with skilled understanding; and the Vitebsk (1929), for violin, cello and piano, a study based on a traditional Jewish melody, effectively played by Messrs. Copland, Karman and Stern. The audience was warm in its appreciation of music and performers.

Willard MacGregor The tonal bill of fare of Friday night offered piano music at Town Hall, projected by Willard MacGregor. Opening his program with the C major fantasy of Schumann, Mr. MacGregor went on to Bach numbers (the B minor French overture and the A minor prelude and fugue) and the Waldstein Sonata of Beethoven, as well as Schubert and Chopin items. A performer of excellent technical equipment, Mr. MacGregor proved no less admirable in the expressive qualities with which he endowed his interpretations. In a list of compositions perhaps a little weighty when taken in the aggregate, he nevertheless managed to preclude the impression of heaviness. His audience, an unusually numerous one, gave evidence, in their hearty applause and close attention, of alert interest and appreciation throughout.

OCTOBER 12

Fritz Kreisler The potent hold that Fritz Kreisler has on his faithful following—in spite of the published revelation that he puts the names of dead classical masters on some of his own compositions—was again demonstrated at his Columbus Day matinee at Carnegie Hall, when a large audience heard and applauded the Austrian violinist.

Given his familiar virtues (technical, musical, and interpretative) one expects from Kreisler a program that scales the heights and plumbs the depths of musical speech. He chose instead such pieces as would have a ready appeal, by Tartini, Bach, Viotti, and a closing miscellaneous group from the concert giver's own pen.

Of these there were three of the notorious numbers which he formerly accredited to Pugnani, Comperin and Corelli. On the present occasion a line in the program acknowledged the true authorship and added the designation, "in the style of."

The audience was enthusiastic and Kreisler responded with encores. Carl Lawson accompanied.

OCTOBER 13

Philharmonic Orchestra The Sunday afternoon program of the Philharmonic Orchestra under Otto Klemperer repeated the works performed at the Thursday evening concert, with the exception of the Sibelius symphony. Cesar Franck's symphony in D minor was played on this occasion, and was given a remarkably lucid interpretation. Every thematic detail was published with a clarity that was unusual, and the customary bombastic reading most conductors give of the score was entirely missing. The orchestra sounded particularly well throughout the entire program and Mr. Klemperer received a deserved ovation from his audience.

Lola Monti-Gorsey Lola Monti-Gorsey, soprano, familiar to New York audiences as an opera singer, made her recital debut here on Sunday afternoon at Town Hall. A program of unusual interest contained old French songs, dating from the twelfth to the seventeenth century; the tunes, ascribed to the troubadours, are harmonized by Dennis Arundell, Deems Taylor and Perilhou. Mozart and Verdi arias (the one from The Magic Flute, the other from Vespri Siciliani) were the only operatic excerpts. Russian songs were by Rimsky-Korsakoff, Dargomiszhsky, Glazounoff and Prokofieff. There were also the Paysage Sentimental of Debussy, Vocalise (Ravel), two Schönberg items, and an English group by Annabell Morris Buchanan, John Alden Carpenter and Ossip Gabrilowitsch. Following the Verdi offering came music of Wolf-Ferrari, Cimara and Italian folk songs.

Mme. Monti-Gorsey has a voice which combines volume with pleasing quality. She produces her tones with skill, and fine taste marks her interpretations. A large and appreciative audience attended.

The accompanist was Berthe Van den Berg.

JEAN DICKENSON,
young vocalist from Denver, has signed a contract with NBC, under the management of NBC Artists Service. Her teacher is Florence Lamont Hinman. Mrs. Hinman is an honorary member and Miss Dickenson an active member of Sigma Alpha Iota, national professional music fraternity for women. (Photo by A. B. De La Vergne.)

Zbigniew Gniadowski The first New York recital of Zbigniew Gniadowski, a pianist of Polish extraction, born in Detroit, and still in his teens, offered an occasion of much interest at Town Hall. Young Mr. Gniadowski, a musician of poise and pleasing dignity, revealed an essentially musical nature and much feeling for the pianistic medium in his performance of a program including the Brahms rhapsody in G. Bach's prelude and fugue in D minor, Shubert's sonata, op. 42, a group of Chopin comprising rondo, op. 16, mazurkas, op. 68, No. 3, and op. 30, No. 4, and scherzo in C sharp minor, Ravel's Jeux d'eau and Paderewski's theme and variations, op. 16.

The best achievements were probably in the interpretation of the Schubert work, where the pianist's command of a well-rounded, though not large tone, lyricism of reading, and instinct for musical line brought many moments of satisfaction. The Chopin group was played with authentic Polish temperament, but without the more extreme *bravura* style often accorded to this composer. If there were a few minor blemishes in the playing offered at his debut, these may have been owing to a degree of nervousness. With greater maturity and command of varied dynamic scale, Mr. Gniadowski promises to assume an interesting place among the younger pianists. He already possesses many important attributes that are innate rather than imparted in school. Especially worthy of note is his eschewing of the more obvious virtuoso tricks and his natural musicality and sensitiveness of piano touch. The audience received him with evident appreciation and several encores were accorded.

Other Concerts

Little Singers of the Wooden Cross, October 7, Town Hall, evening.

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The concentration of most of the better type of programs into the waking hours of each week's Sabbath will probably brighten many a Sunday of rain and storm, now that the season for fireside weather approaches. The winter stretches before us, with every week-end offering a store of musical riches. . . . The second of the General Motors broadcasts, October 13 (WEAF), presented the fine symphony orchestra, again under Erno Rapee, with Mischa Elman as soloist. The radio is a taxing medium for musical performance, as it is without the visual element to distract any attention from flaws of execution and expression. Mr. Elman is one of the elect few whose art can stand this severest of tests. A violin tone of such beauty, evenness and richness is one of the delights of a generation. He played the first movement of Mendelssohn's concerto in E minor with the orchestra. Later, with the expert assistance of Vladimir Padwa at the piano, he returned in numbers by Espejo and Schumann. . . .

The Ford Sunday Evening Hour (WABC) brought the usual excellence of Victor Kolar and the Ford Symphony Orchestra and chorus. The assisting artist was an American, Julius Huehn, whose noble bass-baritone voice rejoiced his fellow countrymen. Among his offerings was an excerpt from Wagner's The Flying Dutchman, sung in heroic style. . . .

The Magic Key of RCA (which comes over WJZ each Sunday afternoon) celebrated the sixteenth anniversary of the Radio Corporation of America on October 13. This hour observes a nice balance between the serious and the popular in music, and discussion of current happenings. On the anniversary broadcast, a transatlantic relay carried the voice of Dusolina Giannini from Berlin. This part of the program proved a telling demonstration of the powers of radio as well as of the rare vocal powers of Miss Giannini. Albert Spalding, playing from the New York studios, gave generously of his lofty musical gifts, which he translates with such consummate skill into the lovely terms of the violin. . . .

Radio listeners no doubt further observed October 13 as a day of solemn thanksgiving, for it saw the return to the air of the New York Philharmonic Orchestra (WABC) for its usual Sunday afternoon series. The initial program of the season has, of course, Klemperer at the stick. . . . WOR's Master Musicians program gave another impressive half-hour on Sunday night when Lea Luboshutz mellifluent violin tone was featured with Alfred Wallenstein and his orchestra. She gave masterly exposition to music of Tschaikowsky, Archion and Durtich. . . . Verdi's trusty operatic war-horse, Il Trovatore, galloped his dashing way along the air lanes on Sunday morning, in the second of the Verdi Cycle program of the Music Hall on the Air which Erno Rapee conducts over WJZ. . . . The able protagonists were Viola Philo, Jan Peerce, Beatrice Joyce, Robert Weede and John Gurney. . . . The fresh and pleasing soprano of Verna Osborne provided a vocal interlude in the weekly chamber music program of the American Art Trio. . . .

Among mid-week programs was the opening on October 8 of Alfred Wallenstein's new series, String Sinfonia, which will be heard on Tuesday evenings from WOR. These broadcasts by string orchestra under Mr. Wallenstein present pleasant music, not too weighty, compounded of excellent ingredients for a tonal "night-cap." The first broadcast featured Mozart's Kleine Nachtmusik, Bloch's concerto grosso for string orchestra, Gade's tango, Jealousy, Grainger's Molly on the Shore, Ave Maria by Gounod, Debussy's Girl With the Flaxen Hair and Chaminade's Serenade Espagnol. . . . John Charles Thomas, in his WJZ broadcasts, continues to make Wednesday evening a weekly bright spot. Among his numbers on October 9 was Schubert's Erl King and Hageman's Do Not Go My Love. . . . Heifetz shared the place of honor with Al Smith on the World Peaceways program (WABC) on Thursday. Deems Taylor was master of ceremonies. Listeners are informed on this program that a penny from every purchase of Squibbs products in the nation's drugstores goes toward the cause of peace. So if you buy Squibbs, you know what you'll be helping. There is a pledge for peace, too, which you find in drugstores. We found one, and would have signed it, but for the fact that some peace-lover had gone off with the pencil attached. . . . Also on Thursday night, Ruggiero Ricci was heard on Paul Whiteman's WEAF weekly. Young Ricci and Helen Jepson were the lone representatives of "better things" in a welter of cheaper material. Incidentally, the announcer called him "Master Ricci," an infantile title not congruous with his fourteen years and his impressive violin playing. . . . As a full-fledged, experienced artist, he might demand that this form of address be put away with the toys and the velvet suits. . . .

Joining the stately parade of first rank orchestras across the airways, the Boston Symphony Orchestra, under Dr. Serge Koussevitzky, opened a weekly sequence of broadcasts (WJZ) on Saturday night. Dr. Koussevitzky made a talk before taking up the baton for the first number. . . . This was the first of thirty-three fall and winter concerts to be heard each Saturday over this network, direct from Symphony Hall, Boston.

Paul Robeson Opens Concert Season

Paul Robeson, who came back to the United States on October 1, began his American season the following day with a broadcast on the World Peace Program sent out from WABC over the entire Columbia network. He is now on tour, after an absence of three years from the concert stage of this country. Tonight (October 19) the baritone gives a recital at Town Hall, New York. November 18, he is to leave for Hollywood to take part in the film production of Showboat. While in England he acted in the motion picture Sanders of the River.

Sunday Nights at Nine to Reopen on November 3

Catharine A. Bamman's Sunday Nights at Nine, the divertissement which has been presented at the Barbizon-Plaza, New York, for the past four years, resumes on November 3, with its sixth edition. The music for this edition has been written by Forman Brown, author of music and lyrics for the Yale Puppeteers, Harold Woodall, and James Shelton. Assisting Miss Bamman in the direction is Gerald Hanchett, who directed the show season before that.

Joseph Bentonelli Returns from Europe

Joseph Bentonelli, landing in New York on October 3 after a trip abroad to collect his costumes and scores which he had left in Italy a year ago, departed at once for the Middle West. He gives a Chicago recital on October 28, and between November 3 and December 7 he is to be featured with the Chicago Grand Opera in Tosca, Traviata, Rondine, Boheme and Manon. Mr. Bentonelli is a native of Oklahoma and a Phi Beta Kappa of the State University there. After appearances abroad he returned to America last autumn and fulfilled engagements first with the Chicago Opera during a six-weeks season and later on tour. He also sang the first performance in America of Gluck's Iphigenia in Aulis with the Philadelphia Orchestra Opera.

Hortense Monath Back for American Engagements

Hortense Monath, American pianist, returned on the SS. Berengaria on October 8 after six weeks sojourn in Italy where she has been preparing for a series of winter engagements. Miss Monath spent most of this time with Artur Schnabel, pedagogue and pianist, whose assistant she is.

The pianist will appear in several New York concerts this season, and in March is to be soloist with Otto Klemperer and the Los Angeles Symphony Orchestra as the culmination of a western tour. Miss Monath has played with principal symphony orchestras in the United States and Europe. The year before last she was assisting artist with Koussevitzky and the Boston Symphony Orchestra. Last year she was chosen by Bruno Walter to appear with the New York Philharmonic Orchestra.

THE RUSSIAN NIGHTINGALE

MARIA KURENKO

ACCLAIMED AS EVER

OPERA

AS PARASHA IN STRAVINSKI'S "MAVRA"
(For the first time in U. S. A. with the Philadelphia Orchestra Association)

"Maria Kurenko admired here in past seasons had opportunity, with the timbre of her brilliant lyric soprano, to show the quality of her voice and the skill of her vocalism."
(Phila. Evening Bulletin, Dec. 29, 1934)

AS THE COUNTESS IN "LE NOZZE DI FIGARO" BY MOZART
"Her voice delightfully free fitted well the Mozartean flights. Besides she acted with a restraint and sympathy that spoke volumes. In the second act and again in the third act she did some fine phrasing which pleased the ear and the intelligence. . . ."
(New York World-Telegram, March 16, 1935)

AS MARGUERITE IN GOUNOD'S "FAUST"
"Maria Kurenko displayed her fine schooling and firmly poised art in Marguerite's music."
(New York World-Telegram, July 5, 1935)

"Her voice is warm, true, youthful in quality. She is good-looking and a satisfying actress."
(New York Times, July 5, 1935)

"Looked lovely as Marguerite and her voice rang out clearly and sweetly in the Jewel Song and other high-light moments."
(New York Evening Journal, July 5, 1935)

WITH ORCHESTRA
"Maria Kurenko was in excellent voice, displaying a rich soprano of fine range and intonation, and was enthusiastically applauded after each offering."
(With the Philadelphia Orchestra—Phila. Evening Bulletin, Feb. 4, 1935)

MARIA KURENKO APPLAUDED
"Her singing was excellent, with every note perfectly clear. Her interpretation and her diction were ideal."
(Philadelphia Inquirer, July 8, 1935)

CONCERT IS ENJOYED BY 4000—PROGRAM HAS MARIA KURENKO AS GUEST SOLOIST
"All were admirably sung in a voice of even range, and ample volume, used on the whole with fluent artistry. The audience was most cordial."
(Philadelphia Record, July 8, 1935)

SOPRANO

AS MARGUERITE IN "FAUST"

For open dates during Season 1935-36 write

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Division of Columbia Concerts Corporation of Columbia Broadcasting System
Steinway Building, 113 West 57th St., New York City

CONCERT

RUSSIAN SOPRANO MISTRESS OF SONG—Maria Kurenko gives amazing vocal demonstration in debut here.
IS SINGER FOR SINGERS
Knows all subtleties—voice capable as an instrument
"Singing that in some respects was as near perfect as humanly possible was heard . . . consummate mistress of technique. The voice is superbly managed. The breath control is something to wonder at. She is an excellent musician."
(Montreal Gazette, March 7, 1935)

MARIA KURENKO WINS PLAUDITS AT RECITAL—CLASSIC AIRS VERY EFFECTIVE
"Voice of pleasing and expressive quality—color and interpretation hardly attainable—songs chosen with excellent discrimination and knowledge—She had a large and approving audience and more than once was obliged by the applause to lengthen the program."
(New York Times, January 28, 1935)

MARIA KURENKO PRESENTS WELL ARRANGED PROGRAM AT TOWN HALL
"This list embraced music portraying varying mood and demanding of the singer a power of expression hardly to be expected from a light soprano. But Mme. Kurenko atones for the want of depth and dramatic force in the voice by the intelligent use of her tones, her firmly outlined plan and her evident musicianship."
(New York Sun, January 28, 1935)

RUSSIAN SOPRANO DELIGHTS IN PROGRAM THAT BRINGS OUT RARE BEAUTY OF VOICE
"Not for a long time has any soprano been heard whose art was more satisfying. The voice was crystal clear. Splendid interpretation. The singer's command of the mezzo-voice and pianissimo is complete."
(Springfield Union, January 22, 1935)

"Vocally, Kurenko is a joy, so completely is she a master of technic. Impeccable phrasing, florid style that would be hard to match."
(Daily Republican, January 23, 1935)

Concert at The White House for the Second Anniversary of the Inauguration of President Roosevelt March 4.

Concert on the S/S "Normandie" at the occasion of her first trip.

Extensive tour in Europe (France, Belgium, Holland, Spain, Poland, Baltic States)

Montreal Applauds San Carlo Opera In Second Year's Consecutive Visit

Tannhäuser, with Goeta Ljungberg as Elisabeth, Is Major Event of Performances by Visiting Company—Samson, Faust and Carmen Round Out Series—Don Cossack Chorus Appears

MONTREAL, CAN.—For the second consecutive year the honor of opening our musical season was given to the San Carlo Opera Company. During its short visit at the Forum, the company offered four operatic performances starting September 20, with Samson and Delilah. The following day, Carmen and Tannhäuser were presented and Faust completed the operatic week-end Sunday evening.

The rarity of Wagnerian performances in Montreal made the playing of Tannhäuser the chief event of the series, not only for the work itself but because this opera had not been staged here for many years. These performances at popular prices drew big crowds every night, too big for any theatre in the city, so that the Forum, the huge sports auditorium, proved this time a better opera house than it has before.

The outstanding feature was of course the singing of the part of Elisabeth by Goeta Ljungberg of the Metropolitan Opera. This great artist had everything vocally and histrionically and she made a decisive hit with the audience who applauded the soprano's first appearance in our midst. These representations have also permitted us to hear other fine artists whose reputation has long been made, as for instance, Bianca Saroya, Louisa Caselotti, Harold Kravitt, Stefan Kozakevitch and Rolf Gerard.

Dimitri Onofrei distinguished himself again by his fine singing of Don Jose and Faust; this tenor can always be counted on for good work. In the role of Delilah, Cyrena Van Gordon, also of the Metropolitan Opera, presented a voice essentially pleasing and acted to marvelous effect. Carlo Peroni was as infallible as ever in his conducting and the ballet with Lucien Prideaux and Lydia Arlova as principal dancers contributed to very good results.

DON COSSACK CHORUS GREETED

The Don Cossacks appeared in Montreal on October 6, at His Majesty's Theatre and scored another triumph. The hall was packed by an enthusiastic audience that gave the Russian singers an ovation. Grouping their songs in the three traditional classes, church songs, folk-songs and soldier songs, their program was a typical one including several favorite numbers which never fail to please. Their performance had all the good qualities it has always had under Serge Jaroff's dynamic guidance.

Marguerite Lesage, seventeen year old organist, gave a recital in the Church of St. Andrew and St. Paul on October 5. Her program was composed of works by Franck, Bach, Guilmant and Liszt. The youthful organist showed herself to be an able and promising player. The same day, Paul DeMarky was heard in a piano recital at Tudor Hall which drew many people. The greater part of his program was devoted to Chopin. In nice form, the pianist played particularly well.

J. H. G.

Philadelphia Orchestra to Make Coast Tour During Five Weeks

The Philadelphia Orchestra will make its first transcontinental tour next spring under the sponsorship of the RCA Victor Company. The musical director will be Leopold Stokowski, and the joint managers of the tour are George Engles, vice-president of the National Broadcasting Company, and Charles L. Wagner. Alfred Reginald Allen, manager of the Philadelphia Orchestra, also will go on the tour. The itinerary is five weeks in length and is scheduled to begin immediately at the close of the current season, which is concluded with the concert of April 11. The full orchestra personnel of 100 will be supplemented by the managerial staff, stage hands and others to the number of 110. The trip is to be made in a special train which is air-conditioned and will be used as permanent living quarters for the players. The tentative itinerary extends from Canada to New Orleans, through Texas to the Pacific Coast, to the Pacific Northwest and back through the Middle West. Thirty-six concerts are scheduled during the five-week period, five concerts to be given each week. Mr. Stokowski will conduct twenty-five events, with other conductors to be announced later.

Louis Dornay and Betsy Culp Open Soirees Intimes

Louis Dornay, tenor, and Betsy Culp, pianist, are the soloists at the first of their Soirees Intimes, which takes place at their New York studio on October 21. The remaining evenings in the series feature these artists studying at the Dornay-Culp Studios: Lucille Manners, mezzo-soprano, radio singer who has been soloist on the City Service, Palm Olive, Babbo and other important commercial programs; Lucy Monroe, soprano of the St. Louis Municipal Opera and featured soloist on Lavendar and Old Lace, Hammerstein Music Hall and other radio hours; Morton Bowe, tenor, regular soloist on the Romberg Studio Party program, the Ida Bailey Allen hour, and with Wallenstein's Little Symphony, and the Cavaliers Quartet broadcasts; and Grace and Eddy Albert (The Honeymooners) a daily attraction over WJZ. Several artist-pupils of the Dornay-Culp Studios also will participate in the programs.

FRANK SHERIDAN
will give his first New York recital of the season in Town Hall on November 22.

Pictorial Review Offers $1,000 for Popular Song by Woman

The Pictorial Review magazine, one of the Hearst publications, is offering a prize of $1,000 for the best popular song written by a woman who has never before had a song published. The November issue of the magazine carries an article on the contest by Herbert R. Mayes, the editor. Judges will be Deems Taylor, Nathaniel Shilkret, Paul Whiteman, Rudy Vallee and George Marek, musical editor of Pictorial Review.

Songs will be judged on the basis of originality and excellence of words and music. Two women may collaborate on the words and music if both are amateurs. In addition to the $1,000 award, all rights and royalties accruing from professional publication of the winning song will be vested in the composer.

All entries should be sent to Pictorial Review, not later than November 30, 1935. Winners will be announced as quickly as possible after closing date.

Rudolph Reuter's Activities

The pianist, Rudolph Reuter, will play engagements this season at Riverside, Elgin (second engagement), Clinton, Dixon, Decorah, Hampden, Iowa Falls, Waterloo, Mason City and other middle western cities. One tour takes him to the West Coast and another one south and east as far as Washington, D. C. His summer series of piano classes will again take place in Southern California next year.

The Complete Pianoforte Sonatas of Beethoven to be given by

ARTUR SCHNABEL

AT CARNEGIE HALL

in seven recitals on Wednesday evenings

January 15, 22, 29
February 5, 12, 19, 26 } 1936

The artistic and educational importance of this series prompts us to carry this weekly reminder for the benefit of our readers in the Metropolitan area.

Houston Schedules Orchestral Events

Vittorio Verse to Conduct Two Programs and Also Appear as Piano Soloist—Tuesday Music Club to Present Artists

HOUSTON, TEX.—The Houston Symphony Orchestra's first guest conductor, Vittoria Verse, arrived in Houston, October 6, from New York. Mr. Verse as guest conductor will conduct the November and December concerts. In November the selections will be: Cleopatra Overture (Mancinelli), suite No. 3 (Bach), andante from the fifth symphony (Beethoven), and Hungarian March (Berlioz). At the December concert Mr. Verse will be the soloist, playing the Coronation Concerto of Mozart for piano and orchestra.

TUESDAY CLUB EVENTS

The Tuesday Music Club, under the leadership of its new president, Mrs. Joseph S. Smith, held its first meeting in October. Mrs. Fred Gillette, program chairman, outlined the plans for the season's study. Those on the program were Nancy Yeager Swinford, Anna Mac Weiss, Alta Stone Shriner, Mrs. H. A. Bybee, Porta Spencer, Nellie Howland, Mrs. J. D. Brightwell, Rebecca Friedman Miller, Lillian Brand, and Lorene Kinzbach. The two concerts of the year offer Dalies Frantz, pianist, on November 14, and the Trio Italiano, on February 12.

Under the direction of Mrs. C. R. Larimer, council president of the P. T. A., greater interest in music will be taken. A one year scholarship in piano has been offered through the council of the P. T. A. Choir under the leadership of Mrs. Smith, who has for her committee, Mrs. H. V. Baily, Mrs. Pearl Martin, and Mrs. L. Q. Millender. This is formed to advance music in the Houston schools.

Father A. J. Frank, priest and choir director of the boys' choir of the Church of Annunciation, has many of the most beautiful voices of the city in his choir. Many of the thirty singers have received training for six years.

K. B. M.

Harold Vincent Milligan Anniversary Observed

The choirs of seven metropolitan churches assisted the Riverside Church Choir at the Riverside Drive edifice, New York, on October 13 in honoring Dr. Harold Vincent Milligan on the completion of twenty years service as organist and choir director of the church. The churches represented, and their organists and directors, were: Church of the Ascension (Jessie Craig Adam), Church of the Savior, Brooklyn (Morris W. Watkins), First Presbyterian, Brooklyn (R. Huntington Woodman), First Presbyterian, New York (William C. Carl), Madison Avenue Presbyterian (Seth Bingham), Rutgers Presbyterian (Charles Henry Doersam), West End Presbyterian (Willard Irving Nevins). Gretchaninoff's Cherubic Hymn; Brahms' How Lovely is Thy Dwelling-place; and numbers from Mendelssohn's Elijah were finely presented. Felicitous addresses were made by Dr. Walter Damrosch, Albert L. Scott and Dr. Harry Emerson Fosdick. Messrs. Milligan and Doersam were at the organ. The church was crowded.

G. F. B.

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San Diego Amphion to Present Artists

Six Events in Enterprising Concert Schedule—Exposition Chorus to Give Messiah in Ford Bowl

SAN DIEGO, CAL.—The Amphion Club, San Diego's veteran musical organization, announces six events for its coming Artist Course: Gladys Swarthout, mezzo soprano; the Moscow Cathedral Choir, with M. Zaporojitz, Russian baritone; Nelson Eddy, baritone, appearing for the third time on the Amphion Course; Thelma Given, violinist; Ethel Bartlett and Rae Robertson, two-piano recitalists, heard here two years ago; and Eleanor Steele and Hall Clovis, duet and solo recitalists.

The Amphion dinners, held at El Cortez, will again be a popular feature of the club's program and introduce on October 29, Sigmund Spaeth, lecturer and writer on musical subjects. Responsible for the continued success of Amphion activities are its board of directors: Miss Gertrude Gilbert, president; Mrs. L. L. Rowan, vice president; Mrs. B. B. Bukor, secretary-treasurer; Mesdames H. H. Farnham, H. M. Kutchin, E. T. Lannon, W. H. Porterfield, Alice Barnet Stevenson, Mary Montgomery Brackett, and Misses Grace Bowers and M. V. Sullivan.

The Morning Choral Club (Louis Bangert, conductor, and Bess Bangert, accompanist), has entered upon its thirteenth year of musical activities. This excellent organization of eighty-four singing women has been developed by Mr. Bangert from a small group of music students. It now numbers in its ranks both professional and amateur musicians and is heard twice yearly in morning concerts, offering soloists of marked importance on its programs. An associate membership of approximately five hundred provides financial support.

ORCHESTRA WINS EXPOSITION MEDAL

The California Pacific International Exposition has awarded a gold medal to the San Diego Symphony Orchestra for its contribution to musical culture. The medal and an inscribed certificate were presented to Nino Marcelli, conductor of the orchestra. Mr. Marcelli and his forces opened the summer series of symphony concerts in the Ford Music Bowl at the exposition, giving fourteen concerts beginning May 29. They also were heard in another week of concerts closing the summer symphony schedule, August 31 through September 6. Mrs. Marshall Orlando Terry is president of the orchestra association. Plans for a winter season of concerts have been discussed, and a committee is working out a financial set-up for the project.

CHORAL PLANS

The Exposition Chorus of 300 mixed voices, under the direction of Dr. Earl Rosenberg, is to be heard at the Ford Music Bowl on October 25 and 27, in Handel's Messiah, assisting artists to be announced. The notable work of the chorus in Elijah, promises well for the coming oratorio. Dr. Rosenberg's *a cappella* chorus of fifty voices, Polyphonia, is again in rehearsal for the winter concerts. H. B.

Hofmann Opens European Tour

Josef Hofmann opened his present European tour with two recitals in Riga, Latvia, followed by two other recitals in Kaunas, Lithuania. On October 11 he played with the Philharmonic Orchestra in Warsaw, this appearance to be followed by two recitals in the same city. He will also be heard in a pair of recitals in Poznan and Lodz and one recital each in Lwow and Cracow, all in Poland. Cracow is Mr. Hofmann's native city. He is scheduled for a recital in London at Queen's Hall on November 5, and 6, appears as soloist with the B. B. C. Orchestra in the same hall under the direction of Sir Hamilton Harty.

Brooklyn Institute Offers Recital Series

The 1935-36 music season of the Brooklyn (N. Y.) Institute of Arts and Sciences presents a series of twelve music and dance recitals, including programs by Jascha Heifetz, October 31; La Argentina, November 13; Lawrence Tibbett, November 25; Kirsten Flagstad, December 6; Martha Graham and Her Group, December 11; The Moscow Cathedral Choir, December 17; Trudi Schoop and Her Comic Ballet, January 14; Lotte Lehmann, February 5; Artur Schnabel and Bronislaw Huberman, February 14; Jooss European Ballet, February 24; Harald Kreutzberg, March 3; and Josef Hofmann, March 18. On the occasion of its fiftieth anniversary season in Brooklyn, the Boston Symphony Orchestra, with Serge Koussevitzky conducting, will give a series of five concerts on November 22, January 10, February 13, March 13 and April 3. Other concerts and recitals are offered by Don Cossack Russian Chorus, December 12; Andres Segovia, January 21; Vienna Choir Boys, March 11; Utica Jubilee Singers, January 24; The Latvian Singers, March 2; The Tollefsen Trio and other artists and ensembles at dates to be announced later.

ADOLPH ECKSTROM,
teacher of singing, has re-opened his New York studios for the new season.

Sir Hamilton Harty's Activities

Sir Hamilton Harty will conduct the B. B. C. Symphony Orchestra in Queen's Hall, London, on November 6 when he gives the first performance of the complete symphony No. 1 by William Walton. Josef Hofmann is the soloist for this concert. On November 21, Sir Hamilton will conduct the Royal Philharmonic Orchestra in Queen's Hall, giving the first performance of the Symphony No. 6 by Arnold Bax. Other novelties which he plans to include in his programs are two works by Berlioz, Grande Messe des Morts, and the Symphonie Funebre et Triomphale, with the assistance of the B. B. C. Choral Society and the B. B. C. Military Band. The date of performance of these latter works is March 4.

Sir Hamilton will be guest conductor with the Chicago Orchestra and the Rochester (N. Y.) Philharmonic Orchestra during January and February.

Henriette Weber's Talks

Henriette Weber, music critic of the New York Evening Journal, will give a series of fifteen opera talks at the Women's National Republican Club, New York City, beginning November 6. Aside from all the Wagner music dramas (except Rienzi) the series is to include also La Juive, Don Giovanni, Norma, Pelleas and Melisande, Fidelio, and one work (December 18) to be announced later. Miss Weber's new book, The Prize Song (stories of famous operas) is to be published on October 24.

White Plains Applauds American Ballet and Production of Faust

WHITE PLAINS, N. Y.—The American Ballet, in an appearance sponsored by the Westchester County Girl Scouts, was the first major musical event of the season at the County Centre. A program which included Mozartiana, Alma Mater and Reminiscence, delighted a large audience. Alma Mater was particularly popular. Sandor Harmati conducted the orchestra excellently.

The second season of the Westchester Little Opera Company (E. A. Haesner, conductor), opened on October 5 with a presentation of Faust, with a repetition on October 8. That the idea of an amateur company giving performances in English has taken hold was evidenced by the fact that the performances were given in the large auditorium instead of the Little Theatre as they were last year, and that a large crowd received them enthusiastically. Also, a commendable little orchestra has been recruited, with Elizabeth Du Val as concertmaster. The cast was as follows, with the second name singing the respective roles on the second night: Faust, Floyd Townsley (guest artist), John Connet; Mephistopheles, Willard C. Vining; Valentine, William Mercer, Edward Robinson; Wagner, Edward Robinson, William Mercer; Siebel, Wanda Domzella, Margaret Ascolese; Marguerite, Gladys Mathew, Marion Lowell; Martha, Louise Miller, Margaret Sterrett.

Dances in the Kermesse scene were orranged by Matilda Mark, ballet mistress. Also assisting in the production were George Kruger and John Connet, assistant orchestra and chorus conductors respectively; W. Raymond Randall, organist; Elizabeth Barbour and Gertrude Seaman, pianist; J. J. Brown and A. D. Shaw, stage managers; Mary Boykin, scenery, and Robert Boehm, lighting. E. H.

Eleanor Steele and Hall Clovis Heard in Europe

Eleanor Steele, and Hall Clovis, opened their third European tour on October 10, with a recital in Copenhagen, followed by concerts in Hamburg, October 12; The Hague, October 15. They will make a broadcast in Amsterdam, October 20; and appear in Brussels, October 22; Russian Festival Concert with Orchestra (Wolff, conducting) at the Opera Comique, Paris, October 26, which will be followed two days later by a recital, also in Paris; other bookings include Geneva, November 4; Montreux, Switzerland, November 8; a broadcast at Lauzanne, November 7; another broadcast concert, with orchestra, in Luxembourg, November 12; Munich, November 19; Vienna, November 24. They are to sing in Monte Carlo with orchestra on December 6, with the Philharmonic Society in Rome on December 9, and return to this country about December 21.

Retta McKenna Webner Re-opens New York Studios

Retta McKenna Webner, teacher of voice, has returned from White Sulphur Springs, where she has been visiting, to re-open her New York studios. Mrs. Webner, prominent in musical circles in Chicago and New York for many years, returned from an extended residence in France early last spring to make her home in this country.

Suggestions for Xmas Programs

For Voice and Piano

Behold, I Bring You Good Tidings—Kriens. High-Low .50
The Christ Child—Wild. Med. .40
Christ Today Rejoices Men—Paeker-deBrant. Engl. and latin text. High-Med. .50
The Croon Carol (Joseph Dearest, Joseph Mine)—Whitehead. Med. High .50
Sweet Little Jesus Boy—MacGimsey. Med.-Low .50

For Organ Solo

Celestia—Crist .60
Christmas Offertory—Grison .60
Cradle Song—Czerwonky-Dunn .50
Star in the East Suite—Prelude, The Star. Pastorale, Marche Serieuse, Temple Meditation—Kriens. Complete $1.00 ea. .50
The First Nowell—Howard .60

For Violin and Piano

Chanson de Noel—Beaumont .60
Easy Fantasia on Christmas Songs—Wohlfahrt .50
Faithful Pine (*O Tannenbaum*)—Kron .40
He Shall Feed His Flock, from the "Messiah"—Handel-Flesch .65
Nazareth—Gounod .60
Stilly Night, Holy Night—Kron .50
The Yule Log—(First Position)—Harvey .40
Christmas Song, Fantasia—Schultze .50

For Piano Solo

Around the Christmas Tree—Eckstein (Easy) .25
A Visit to Santa—Eckstein (Easy) .25
Chanson de Noel—Beaumont .35
Christmas Bells, Nocturne—Hanisch .35
Christmas Prelude—Huss .35
Stilly Night, Holy Night—Krug .35

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16 Favorite Christmas Songs
(with English and German Text)
For Voice and Piano, Violin and Piano, Piano Solo or Voice and Piano with Violin Obbligato.
All for the one price, 75 cents and including
Two Fantasias: Christmas Songs (Fantasia for Violin and Piano) Christmas Songs (Fantasia for Piano Solo)

For Choral Singing

Cantatas

The Birth of Our Lord—A. Monestel .75
For Soli and Mixed Chorus with piano or organ accompaniment. In three parts. Text compiled from the Bible. Part I. The Annunciation—II. The Shepherds—III. The Adoration of the Magi.

A Christmas Choralogue—W. B. Olds .60
For a Cappella Mixed Chorus with Mezzo-Soprano Solo and Narrator. Text from the Scriptures. In three Episodes: I. The Annunciation—II. The Vision of the Shepherds—III. The Visit of the Magi.

The Little Lord Jesus—William Lester .75
Based on medieval French Noels. For Chorus of Mixed Voices with organ accompaniment. Text compiled by Frederick H. Martens.

The Message of Peace—F. Marinus Paulsen .50
For Tenor Solo and Mixed Chorus with organ accompaniment.

Our Redeemer's Birth—Irénée Bergé .$1.00
Book of Words .$2.50 per 100
For Chorus of Mixed Voices, Soli, Brass Choir, Timpani and Organ. Words adapted by the composer. Wind parts obtainable on rental.

The Star in the East—Christiaan Kriens. .75
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*He Whom Bore a Virgin Pure—Saar .10
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*Hush My Dear, Lie Still and Slumber—Barnes (SSATB) .15
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*Masters in This Hall—Whitehead .18
*O Jesu So Fair—Saar .10
*Sleep, My Little One—Saar .10
*The Croon Carol—Whitehead .16
*The Nativity—Saar .10
*The Time Draws Near—Wild (new) .12

S. A. T. B.—Accompanied

Christmas Morn—Wild (new) .15
Be Joyful, O Daughter of Sion—Titcomb .15
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Good Christian Men, Rejoice—Whitehead .15
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Chicago Mourns Death of Noted Critics and Musicians

Passing of Karleton Hackett and Edward Moore Removes Prominent Figures in Local Artistic Life—Chicago Conservatory of Music Holds Open House in New Headquarters

CHICAGO.—On the threshold of the new musical season two of Chicago's prominent critics and musicians passed away—Karleton Hackett and Edward Moore. Mr. Hackett had done much for the cause of music in this community. A Harvard graduate, he had that dry wit so characteristic of New Englanders, but at no time during the quarter century that he served as critic on the Chicago Evening Post was he known to be sarcastic and his writings at all time were uplifting and constructive. As an educator he was internationally known and upon the death of John J. Hattstaedt, founder of the American Conservatory, he was elected president of the school and held that position until his demise.

Recently Mr. Hackett had been named president of the Chicago City Opera Company and at that time he told us that probably the honor had been conferred upon him as the management was seeking a man of money and of social prestige to head the organization. "Probably", added the modest Hackett, "I was appointed as I have neither of those attributes." This last chat with Mr. Hackett is reported, as it gives an idea of that beloved musician who was also a perfect gentleman and whose manners were always those of an aristocrat.

Edward C. Moore, who held the position of music critic on the Chicago Tribune since 1921, succeeded us as music editor on the Chicago Journal in 1909. Mr. Moore was one of the few critics who did not really take himself seriously. Several years ago when we told him that Jules Daiber had remonstrated with us for calling ourself a musical reporter instead of a music critic Mr. Moore promptly answered, "You are right. We are all reporters, but some of us don't know how to report. Music critics or reporters, we cannot, however, sway the taste of the public. I have never 'made' an artist nor 'killed' a composition and it is better to be loved than feared."

Moore was right, as at the time of his death he counted only friends among the musical fraternity. He would go a long way to do a good turn and as far as we know never tried to hurt any one. He was what is generally called "a good fellow"—cynical, perhaps, but certainly good-hearted. His successor on the Chicago Tribune, his wife, Hazel Moore, will no doubt follow in his footsteps. If such should be the case, the post should be hers for many long years. The Chicago Tribune can well be congratulated upon her appointment, as she has the knowledge, the ability and the courage to express her opinion.

A CAPPELLA CHOIR OPENS CHICAGO SEASON

Several little recitals have been given since the beginning of October, but it may be truthfully stated that the musical season was opened by the Chicago A Cappella Choir (Noble Cain, conductor), on October 9. This unique organization, of which Chicago is justly proud, presented a program in Orchestra Hall that conclusively placed this group of excellent singers in a class by itself. Consisting of fifty-two excellent singers and musicians, the choir's salient qualities are impeccable pitch, uncanny technic and remarkable memory for music as well as text. The Chicago A Cappella Choir sings at all times without notes. This in itself might not be remarkable even when singing such a taxing work as the Günther Raphael Psalm 104 (Praise the Lord, my Soul), were it sung in English, but these fifty-two Americans delivered the German text like Teutons. Taking for basis this lengthy and extremely difficult work, one can safely say that the choir has now reached the pinnacle in its singing. Vocalizing as one, they really stunned with their precision of attack, their delicately shaded nuances and the gorgeousness of their tone. Mr. Cain probably believes that singing is not shouting and for that reason the sonority never reaches fortissimo, only forte. This adds to the tonal quality of the choir. Mr. Cain, a prolific writer, has written many songs, several being programmed on this occasion—Let All My Life Be Music, Say Thou Lovest Me, Go Down Moses, Couldn't Hear Nobody Pray, Wade in the Water, Gloria and Wake Up, Sweet Melody. The choir also sang Edward C. Moore's Take, O Take Those Lips Away.

Immediately after its concert the choir left for its eastern tour which will take the organization to Princeton, New York City, Ithaca, Erie, Oil City, Cleveland, Toledo, Hershey and back here for a second concert on October 20.

CHICAGO'S CONSERVATORY'S "OPEN HOUSE"

"The largest crowd we have had here in fifteen years," said the elevator starter of Kimball Building when we boarded a lift to take us to the eighth floor on October 5, for the "open house" held in the new premises of the Chicago Conservatory of Music. Two thousand people accepted the invitation so that when we reached the eighth floor we found ourself in a whirl of young people, who pushed us to and fro. After shaking hands with President Edgar Nelson, Glenn Dillard Gunn, vice-president and artistic director, we were about to make our exit when Loro Gooch, treasurer-manager of the school, together with Frank Laird Waller, vice-president, came up and our retreat for the time being was blocked.

We were well repaid, as we heard a special program broadcast from the radio division of the school in the newly equipped studio on the tenth floor. Later in the evening we witnessed the inauguration of the Little Theatre on the top floor of the building, where students were giving a musical and dramatic program. The Chicago Conservatory was a decrepit school when it reached its sixty-fifth birthday, but now in its seventieth year it has been rejuvenated into one of the most modern, best equipped musical institutions in the land. Mr. Gooch has surrounded himself with an excellent faculty and the *esprit de corps* noticed in the school in the past five years has demonstrated once again that "in union there is strength" and the Chicago Conservatory is a Gibraltar among schools.

MAUDE KEY SHELTON SCORES AGAIN

Maude Key Shelton, soprano of the Chicago City Opera company, furnished the program at the home of Mrs. Albert Wetten for the Town and Country Arts Club on October 8. The following day she broadcast over station WMAQ during the Operatic Hour and was heard by thousands in Dich Theure Halle from Tannhäuser, MacFadyen's Cradle Song and Jamie Dear by J. E. Bishkoff.

CHICAGO MUSICAL COLLEGE ACTIVITIES

Hilda Ohlin, soprano, artist student of Graham Reed, is again soloist for the year at K. A. M. Temple. Miss Ohlin sang in the Crystal Room of the Sherman Hotel, October 2. On October 4 she was heard jointly over station WENR with Giuseppe Cavadore, tenor, in one of the four special programs given by artists of the Chicago City Opera company. On October 29 she will appear in recital for the Hamilton Park Woman's Club. LeRoy Bartholomew, tenor, also from Mr. Reed's studio, was soloist this summer for two successive Sundays at the Christ Episcopal Church, St. Joseph, Mo. He also gave a concert at the First Presbyterian Church of King City, Mo., and sang at the First Baptist Church of St. Joseph, Mo., where he was the regular soloist prior to his coming to Chicago.

JULIA PETERS,

soprano, has been signed by the Chicago City Opera for its 1935 season, opening November 2. Miss Peters, an American-born, American-trained artist, refused a European concert engagement in order to accept the Chicago Opera contract. She is scheduled to appear in three leading soprano roles each week during the opera season, including the American premiere of Respighi's La Fiamma. She also is to sing Donna Elvira in Don Giovanni, and Nedda in Pagliacci. Other roles will be announced later.

Louis Dvonch, violin student, gives a recital at St. Mary's Convent, Sterling, Ill., November 12.

Dorothy Crost and Berenice Jacobson, duo-pianists, played at the Hotel Duluth, Duluth, Minn., under the auspices of the sisterhood of Temple Emanuel late this summer. On November 11 they will appear before the West End Catholic Woman's Club, Oak Park. In December they give a recital for the Chicago Woman's Aid.

Mr. and Mrs. Silvio Scionti have returned from their trip to Hawaii. While in Honolulu, they gave a recital at the Academy of Arts. Mr. Scionti is to conduct special monthly master classes during the school year in Mississippi, Louisiana and Texas.

Eleanor Harris Burgess, teacher of Dalcroze, taught at the Teachers College, Columbia University, New York City, during June, July and August, after which she toured Sweden and Denmark.

AMERICAN CONSERVATORY NOTES

Among the interesting features of the school year is the class in orchestra conducting under the direction of Herbert Butler. This course covers the principles and routine of conducting, score reading and practical work with the conservatory orchestra.

Victor Oakley, baritone, for many years a student of the voice department, is appearing as soloist and master of ceremonies at the musical performances presented daily at the Baker Hotel, St. Charles, Ill.

Madeline Coffman, student of Mischa Mischakoff, was awarded first place in the violin scholarship contest conducted by the Alpha Delta Mu sorority. She will continue her study at the conservatory.

Vera Gilette and Vincent Micari, piano pupils, played a program for two pianos at Jacksonville, Ill., on October 14.

Sheldon Westman, graduate of the conservatory, has been engaged as supervisor of music in the public schools of Lamont, Kans.

Mark Garner, tenor, student of Theodore Harrison, appeared in recital before the evening auxiliary of the Irving Park Woman's Club on October 1. Leo Heim, student of Allen Spencer, was the accompanist.

Recent engagements of Sarah Rosekrans, soprano, pupil of the voice department, include recital appearances before the Marshfield (Wis.) Woman's Club and the Chamber of Commerce of Neillsville, Wisconsin.

Elizabeth Pitsch and Mary Martin, sopranos, and George Erion, tenor, all students of Theodore Harrison of the faculty, are singing this week in the ensemble at the Chicago Theater.

Virgil Smith, former assistant to Rudolph Reuter, is head of the music department at Coker College, S. C.

RENE DEVRIES.

San Carlo Series Opens in Chicago

The Chicago engagement of the San Carlo Opera Company opened October 14 at the Auditorium Theatre, where Fortune Gallo's forces will hold forth for three weeks. He brought Goeta Ljungberg of the Metropolitan Opera Company, as guest artist, to sing the role of Elsa in Lohengrin, Elisabeth in Tannhäuser and Tosca in Puccini's opera. Mme. Ljungberg has been on tour with the San Carlo Opera since September 20 when the season opened in Montreal. The season in Canada—Montreal, Ottawa, Toronto and Hamilton—is said to have broken all records of attendance for operatic engagements. In Detroit for eight days—October 6 to 12, the Capitol Theatre (a big motion picture theatre) was filled at each of the nine performances. Prominent people of Detroit occupied the boxes, among them Mr. and Mrs. Henry Ford, who attended the performance of Tosca.

Fortune Gallo's company is booked for thirty-five weeks and will visit every part of the country. Wagner's operas are having a prominent place in the company's repertoire, Lohengrin and Tannhäuser having proven popular with San Carlo audiences in every city. The Jewels of the Madonna will be restored during the Chicago engagement, with Bianca Saroya and Dimitri Onofrei in the leading roles. Mr. Onofrei will, as usual, sing the name part in Lohengrin; an outstanding part for the tenor.

Cyrena Van Gordon, mezzo-soprano of the Metropolitan Opera Company, will be another guest artist during the Chicago engagement, in Aida, Tannhäuser, and Samson et Dalila. Hizi Koyke sings Madam Butterfly. Aroldo Lindi appears in dramatic tenor roles; Dimitri Onofrei for the lyric operas; Pasquale Ferrara and Rolf Gerard, sharing the leading tenor parts with Lindi and Onofrei, will be heard in the twenty-one different operas that make up the repertoire. Lucille Meusel is the coloratura soprano; Bianca Saroya, as well as Hizi Koyke, Goeta Ljungberg as guest artist, and Josepha Chekova, a new member of this season's organization, sing the leading soprano roles. Dreda Aves, Cyrena Van Gordon in several guest appearances, Ina Bourskaya, Florence Wylde (new), Charlotte Bruno and Philine Falco are in the mezzo-soprano section. Mario Valle, Mostyn Thomas, Stefan Kozakevich of the baritones, and Harold Kravitt as leading basso. Carlo Peroni is the musical director and Angelo Cannaruto the assistant conductor. The San Carlo Ballet again is headed by Lydia Arlova and Lucien Prideaux.

Milwaukee, for a week at the Pabst Theatre, follows the Chicago season; then Minneapolis for another week; Sioux Falls, Sioux City, Omaha, Des Moines, Davenport, Cedar Rapids, Indianapolis, Cleveland, Memphis, Jackson, Shreveport, New Orleans; Houston, Dallas, Fort Worth, Austin, San Antonio, El Paso, (Texas); Tucson and Phoenix, Ariz.; Claremont, Cal., Los Angeles (2 weeks), Pasadena and San Francisco (2 weeks); Portland, Ore., Seattle, Vancouver, Spokane, Winnipeg, St. Louis, brings the company to eastern cities early in May.

The new low scale of prices inaugurated by Gallo two seasons ago is said to have much to do with the widespread interest.

Shura Cherkassky in the Orient

Shura Cherkassky, who is now offering concerts in Japan and China, gave recitals in Tokyo, September 23, 25, 26 and 30; in Kobe, October 4; Kyoto, October 6 and in Oasaka, October 7 and 9. The tour is expected to extend into Java, before Mr. Cherkassky returns to this country.

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I See That

Frederic Baer, baritone, has been engaged to present a recital at Flora Macdonald College Red Springs, N. C., on November 11. On November 19, he has been re-engaged to appear with the Mendelssohn Choir of Pittsburgh, Pa., in Handel's Samson. Last year, Mr. Baer sang with this choir in Ernest Bloch's Sacred Service.

* * *

Clifford Herzer, American pianist, recently returned from England, has been engaged to give a recital at Wilson College, Chambersburg, Pa., on November 2.

* * *

Upon her return from Europe where she has been appearing at the Warsaw Opera and at the Budapest Opera, Anne Roselle will sing her first engagement this season with the Cincinnati Symphony Orchestra on November 8 and 9, appearing as Sieglinde in Wagner's Die Walküre.

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The Hall Johnson Negro Choir will be a featured attraction at Nashua, N. H., this season.

* * *

The Russian Imperial Singers are to be heard in the United States and Canada during the coming season. Their bookings include engagements in LaCrosse, Wis., Elkhart, Ind., Cortland, N. Y., and a tour of the Maritime Provinces.

* * *

The Cincinnati Symphony Orchestra has engaged Cyrena Van Gordon, contralto of the Metropolitan Opera, to appear in the role of Brünnhilde in Die Walküre on November 8 and 9. She sings a concert in New Orleans, November 12.

* * *

Elizabeth Wysor, who made her debut in New York recently, has been engaged to sing Fricka in Die Walküre in German with the Cincinnati Symphony Orchestra on November 8 and 9.

* * *

In the Cincinnati Symphony Orchestra's stage production in German of Tristan and Isolde, Fred Patton will sing Kurwenal on January 31 and February 1.

* * *

Carmela Ponselle recently sang two concerts in Bar Harbor, Me., the last one on August 16 before 15,000 persons. Next summer she has been engaged for appearances in Bar Harbor, Old Orchard and Ogunquit, Me. Miss Ponselle is now the featured artist every Friday night over WABC on the Bisodol Hour.

* * *

Roman Totenberg, young Polish violinist, is beginning his American concert tour in Washington, D. C., as soloist with the National Symphony Orchestra in November. He arrived early in October and his New York concert is scheduled for November 19, when he will be assisted by Arpad Sandor at the piano.

* * *

Songs by Radie Britain were sung by Ruth Loney, soprano, with the composer at the piano at one of the programs of the Chautauqua Music Festival Honoring American Women Composers, held in Chautauqua, N. Y.

* * *

The Laryngoscope, a publication of St. Louis, recently published an article by William A. C. Zerffi of New York, on the subject of Vocal Nodules and Crossed Arytenoids.

* * *

Adele Rankin, soprano, conductor of the Jersey City Civic Chorus, returned from Indian Lake on September 12.

* * *

Carolyn M. Cramp, returned from a summer's rest, has resumed her duties as head of the Brooklyn School of Music Education, and organist of Clinton Avenue Congregational Church.

* * *

Angel Agnes Donchian, soprano, is again at Hotel St. Andrew, New York, for the winter.

* * *

Virgil Fox, American organist, has been engaged in that capacity at Brown Memorial Presbyterian Church, Baltimore, one of the largest churches in that city.

* * *

A special arrangement for the NBC Music Guild broadcast of Beethoven's quartet in E flat, op. 74, was presented by the Perolé String Quartet, September 7, over the WEAF network.

Helen Marshall, soprano, was featured over WEAF on September 10, when Sigmund Romberg, with Deems Taylor as commentator, brought the Swift program back to the air.

* * *

Aurelio Giorni, pianist, was heard with Eddy Brown, violinist, in the weekly sonata program on WOR, September 1, playing Schumann's sonata in A minor, op. 105, and the Mozart sonata No. 16 in E flat (K. 481).

* * *

Verna Osborne, soprano, recently was guest soloist with the American Art Trio in a program of chamber music, broadcast from WOR.

* * *

The Arion Trio of Newark, N. J., announces its fourth season of chamber music concerts, beginning in October. Arthur Mendel, lecturer, will assist at two programs. The personnel of the Arion Trio consists of Samuel Applebaum, violinist; Rose Danzis Parsonnet, pianist; and Charles E. Brennand, cellist.

* * *

An all-Liszt concert was broadcast by the Budapest Symphony Orchestra under Ernst Dohnanyi on September 10, reaching America through the WJZ facilities. This marked the official opening of "Liszt Year" in Austria.

* * *

The Roth String Quartet, making its final appearance before leaving on a South American concert tour, played Debussy's only work for four strings during the NBC Music Guild program, September 21, over an NBC-WEAF network.

* * *

Frederick Jacobi's second string quartet is to be published by the Society for the Publication of American Music.

* * *

A new cycle by Mana-Zucca was given its first performance on September 8 over Major Bowes' Capitol "Family" Hour on WEAF and hook-up. The work consists of a number for orchestra, a pianologue, and two songs, Your Quest and The Thrill of a Lifetime. Mana-Zucca has dedicated the opus to Major Bowes.

* * *

Lucile Lawrence has accepted the post of head of the harp department at the Music School of the Henry Street Settlement, New York.

* * *

Karl Kraeuter, violinist, and Phyllis Kraeuter, cellist, have joined the faculty of the Music School of the Henry Street Settlement, New York. Mr. Kraeuter directs the junior orchestra and is to teach violin. His sister is in charge of cello instruction.

* * *

Louise Gerard-Thiers spent six weeks with a pupil at her home in Wayne, Me. Mme. Thiers announces continuation of the Tilford Vocal Scholarship, application for which can be made to her by letter.

* * *

Grace Castagnetta, pianist, was heard as soloist with the Bamberger Symphony Orchestra over WOR recently.

* * *

Suzanne d'Oliviera Jackowska, French prima donna, poet and author, was guest artist over the International Station WOV, September 22. She sang Cadman's At Dawning, in her own French translation.

* * *

The Branscombe Choral resumed its Monday rehearsals on September 30, at the Broadway Tabernacle, New York. Auditions for new members will be given at the close of rehearsals. Gena Branscombe, conductor, has returned after two months in England and on the Continent, bringing with her some choral works for performance this season.

* * *

The Pro Arte Quartet, now under the management of Annie Friedberg, will arrive early in March and open their season in Baltimore in the Peabody Conservatory concert series. After playing several concert and radio engagements in the East and Middle West, they are to go on a western tour of three weeks, returning in time for their appearance with the New York Philharmonic Orchestra early in April.

* * *

The International Poe Society gave an Anniversary Celebration of its founding, under the auspices of Countess Suzanne d'O. Jackowska, at The Wolcott, New York, October 7.

* * *

Vladimir Padwa, pianist, booked to tour Europe with Mischa Elman, is delaying because of the threatened war in the region planned for concerts.

(*Continued on page* 21)

It is natural to think of men of musical achievement as artists. But Theodore Steinway was also a scientist, and his greatest contributions to the beauty of the piano rest firmly upon a scientific basis.

He was an engineer, a mathematician, a metallurgist—all that he might give to the Steinway a richer, more colorful tone. His study of acoustics led him to the bent, continuous rim of the Steinway (a vital factor in Steinway resonance). His knowledge of mathematics brought the simplified and improved action, later to be known as the Steinway Action. His research among metals developed a new alloy which gave to his string-frame what no string-frame had ever had before, namely, vibrations so low in pitch as to possess valuable musical qualities (important, because of the sympathetic vibration of the plate with the sound board).

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New York October 19, 1935 No. 2869

Mayor La Guardia's League for Less Noise should take note of those new style contralto croakers who are superseding the cooing crooners on the radio.

—o—

Lest anyone think that the Musical Courier was previous last week in advising the early consideration of Christmas carols, there is the music publisher's advertisement in the New York daily papers of October 12: "Buy your Christmas Music. An Interesting Group of Yuletide Carols and Anthems."

—o—

There are distinct signs of business improvement in music. Debutant recitals will be more numerous in New York this season than for several years past; the Philadelphia Orchestra is to tour to the Pacific Coast; the Chicago Opera is producing a new American work; most of the well known performers have important radio engagements; the Women's Orchestra is graduating from Town Hall to Carnegie Hall; and the new caterer at the Metropolitan is displaying genuine Beluga caviar on his buffet at the current season of the Ballet Russe at that house.

—o—

Theodore Thomas came into this world October 11, 1835, and in spite of his great work as a musical pioneer in America, the 100th anniversary of his birth passed unnoticed in this land so far as the newspapers were concerned. This paragraph is a belated tribute to a gifted musician who first instilled and fostered in the hearts of Americans a real love for symphonic works and for the pages of Wagner in concert performance. The Musical Courier will publish a resume of Thomas' work, in the issue of November 9.

—o—

The Cinema Has a Tonal Rebirth

The films have turned to music as a potent ally after several essays in the popular variety of melodic entertainment which were so successful. After the earlier attempts to transplant the revue and musical comedy to the screen, the motion picture staffs hit upon the profitable idea of writing or adapting romances featuring leading personalities of the musical world. This movement is now in its heyday, stimulated by the resounding successes of several prominent songstresses and their male colleagues. The cinema play "built" around a glamorous personality of the opera or concert world has yielded gratifying results. There is opportunity for a further strengthening of the material which is provided for these gifted artists.

Truly, the field which has been opened is enormous. With the increased perfecting of sound recording processes, the music of large choral and symphonic ensembles can be reproduced with greater fidelity and more subtly infused with the dramatic action, so as to blend with the dynamic rhythms of the action instead of being a superfluous or added element. The foreign studios in the days of silent pictures had made a few important contributions, with music especially written to accompany the action. The German film Karamazoff, for example, which was based on Dostoievsky's novel, had some striking sequences such as the hero's ride and the revels in the gambling house, where the emotional mood and even the movements of the actors were governed and heightened by the music.

The recent world première of Max Reinhardt's film production of A Midsummer Night's Dream, which took place in New York and Europe simultaneously, demonstrated that an artist of the calibre of this outstanding *régisseur* can so bind various factors of the artistic ensemble as to produce a unified effect. The music of this play has been arranged by Erich Korngold to give atmosphere to such episodes as the dance in the fog which marks the appearance of the elves and the lullaby sung by the fairy train when Titania is put to sleep under the influence of the magic potion. Those who witnessed the original stage production of this work directed by Reinhardt both in Salzburg and in New York will realize that the exquisite movement of the play's scenes, as portrayed in music and dance, has been successfully transplanted to the screen.

It is in this field of a coordination of various arts that the union of the film with sound reproduction and the use of color offers such rich possibilities. One looks forward to the time when high-speed production in the film world will be banished in favor of the creation of an art which presents an artistic union of music, color, plastic image, poetry and the dance. The portents are now visible in the increased efforts being made to utilize the enriching possibility of music to glorify the art of drama.

—o—

Boggling at the International Festival

Many may have wondered why America—after being represented in the original program for the I. S. C. M. festival in Carlsbad by Carl Ruggles' orchestral work, Sun-treader—did not figure in the festival when it was transferred to Prague and held in the first days of September.

The explanation of why the program was curtailed is contained in the following lines, which form part of a review of the programs by Alan Bush in The Musical Times (London):

> The festival was originally to have been held in Carlsbad; and only at the beginning of July, after the orchestra had held a great many preparatory rehearsals, did the municipality decide that it could not undertake the financial responsibility. For a few days the festival was officially declared off. Then came an offer from the International Music Bureau of Moscow to give the festival exactly as it stood, with soloists and conductors as arranged, in November, 1935. In addition, the hundred and twenty delegates and artists would receive free passage from the Russian frontier to Moscow and free hospitality during the festival itself. Readers of the Musical Times will appreciate that the conditions described in various articles which have been appearing in its pages made such an offer—impossible to any other country in so short a time—a practical proposition. The Czechoslovakian section, faced with this truly magnificent gesture, were able to awake local interest, with the effect that the municipality of Prague undertook the festival, with the exception that the third orchestral concert had to be omitted owing to lack of rehearsal time for the orchestra. Thus the Soviet Union saved the festival. Moreover, it declared itself prepared to hold a festival in 1936. This, however, had previously been fixed for Barcelona, so that the unique experience of such a festival under the auspices of the Soviet Union had most unfortunately to be postponed still further.

The generosity of the Russian government in making this offer is one that should—and no doubt is—appreciated by the festival delegates and international committee. The expenses connected with any country's playing host to the festival are not light. This is true despite the fact that private patrons of other nations usually supply the musical artists for the performances of the works by their composers, and as a rule defray their expenses in journeying to and attending the event. But no country should be blind to the unusual publicity value of these sessions, and the fact that the visitors spend money generously during the festival, which benefits the hotelkeepers and tradespeople particularly. This, of course, is apart from the artistic impetus that such a meeting brings

What has become of the suggestion made several years ago that one of the festivals should be held in America? New York would be a particularly appropriate place for such programs. The festival sponsored by Mrs. Elizabeth S. Coolidge in Chicago several years ago, although not officially an I. S. C. M. function, did in fact draw composers and others from Europe. It is true that recent years have not been financially auspicious for an international festival in America, but it is to be hoped that a way will be found to arrange such a function in the next decade. America possesses the eminent artists and ensembles to make festival performances truly notable.

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England Experiences a Musical Boom

Coincident with the reports from various American cities that musical schedules for the coming winter have assumed a generous scope unfamiliar since 1929, the British managers have expressed confidence in the permanence of England's financial recovery by arranging an unusually rich melodic banquet for the coming winter. The Daily Telegraph of the British metropolis, under the headings "London's Feast of Concerts" and "Bigger Public for the Best Music," outlines a few of the prospects for the coming winter.

Wilfrid van Wyck, the impresario, speaking of the growth in music taste to be noted in London, is quoted as saying: "Programs which now attract large audiences would have been regarded as extremely 'advanced' and consequently as very risky undertakings only six or seven years ago. The improvement in public taste has had a marked effect on the number of important concerts to be heard this season, which promises to be one of the busiest London has had for years.

"Orchestral concerts, in particular, are increasingly popular. There will be an unusually large number of them in the next few months, and only the tremendous cost of bringing foreign orchestras to England prevents their being even more numerous."

Continuing its summary of the early events in the London season, this newspaper states that among the visiting conductors will be Erich Kleiber, who will be heard with the London Symphony Orchestra in the first of Mr. Van Wyck's Tuesday concerts at Queen's Hall. At other concerts in the series the artists will include the Prague Orchestra under Vaclav Talich, the Chamber Music Ensemble of the Berlin Philharmonic Orchestra, Wilhelm Backhaus, Elena Gerhardt and Lotte Lehmann.

The recital season has already begun, and the first Albert Hall concert of the autumn presented Richard Tauber. At Covent Garden a fortnight's season of opera is in progress. Sadler's Wells will open the most elaborate opera season it has ever given with Boris Godounoff. The ballet season at the same theatre is also in progress.

Sir Thomas Beecham will be the principal conductor of the Royal Philharmonic Society's season of twelve concerts at Queen's Hall. In addition, he will conduct the London Philharmonic Orchestra in twelve Sunday afternoon concerts at Queen's Hall.

Two other important series of concerts at Queen's Hall will be the Courtauld-Sargent season and the B. B. C. Orchestra's Wednesday night concerts.

The Berlin Philharmonic Orchestra, under Furtwängler, will be heard at Queen's Hall on November 29 and 30, and at the Albert Hall on December 8. Among other artists to be presented at the Albert Hall by Harold Holt will be Yehudi Menuhin, John McCormack, Fritz Kreisler, Paul Robeson, and, in the spring, Grace Moore.

All this points to a restoration of the prosperous musical years which followed the war, when in America the flood of European artists established a record for all time. It is sincerely to be hoped that the present measure of recovery will not be retarded by a plunge into another war by the European countries, which at the present moment stand at a momentous turning point in international relations.

—o—

Gershwin's New Opera

It seems strange that the first American opera to achieve sweeping success was produced by the Theatre Guild and not by the Metropolitan.

However, the work is too intimate for that huge stage, and furthermore never could have been acted vitally and naturally enough by habitual opera singers. The Negro cast at the Alvin Theatre is astonishingly effective, even vocally.

George Gershwin cannot be said to have created a masterpiece in Porgy and Bess, but he must be given high credit for taking a new direction in American opera and giving it truly native character instead of making his work a shadow of Wagner, Puccini, or Strauss.

Porgy and Bess could not have been written by anyone but an American. It has the convincing musical idiom of our land as that idiom is understood by the overwhelming majority of Americans.

VARIATIONS

By Leonard Liebling

Overshadowing everything else of musical interest last week was the New York premiere of George Gershwin's new American opera, Porgy and Bess.

It pleased the public and the music critics, even though some of the latter objected to the length and repetitiousness of the work, and others were disconcerted by the "popular" character of parts of the score. The first point is well taken; the second seems supererogatory and snobbish, for it should be remembered that Gershwin himself shrewdly calls Porgy and Bess a "folk opera." The "folk" of America are not appealed to by melody, harmony and rhythm of the kind which attract the trained music lover or even the habitual opera goer.

Negro life, characteristics and feeling make up the general subject which Gershwin sought to reflect in his music and he has succeeded admirably. Whether his opus is an opera or not, in the regular way, matters nothing at all. It is an opera in the American manner and in a form easily understood by Americans. They will welcome further essays by Gershwin along the same lines.

The Negro cast which sings and acts the novelty is astonishingly good. The stage direction of Mr. Mamoulian approaches genius and should be a suggestive lesson for the Metropolitan. Alexander Smallens makes his orchestral direction an expert and stimulative experience.

You will enjoy Porgy and Bess as the most tuneful and truly American opera which has been produced in this country.

(A complete review of the opera was published in the Musical Courier of October 12, following the Boston premiere.)

* * *

There was a time when Oklahoma used to be looked upon merely as a cattle and oil country; now it is the center of the most exquisite musical criticism. At Lawton, Okla., several weeks ago, John Brett, an attorney, sang Home, Sweet Home to a jury so as to induce clemency for his client, Lloyd Grable, a bank robber. After listening to Mr. Brett's singing, the jury responded with a verdict of life imprisonment for Mr. Grable.

* * *

Characteristic, too, is a new twist invented by W. Beach Thomas in the London (England) Spectator. He writes: "The place is a happy hunting ground for the green woodpecker, whose cheerful yaffle sounds peculiarly hilarious in this local paradise."

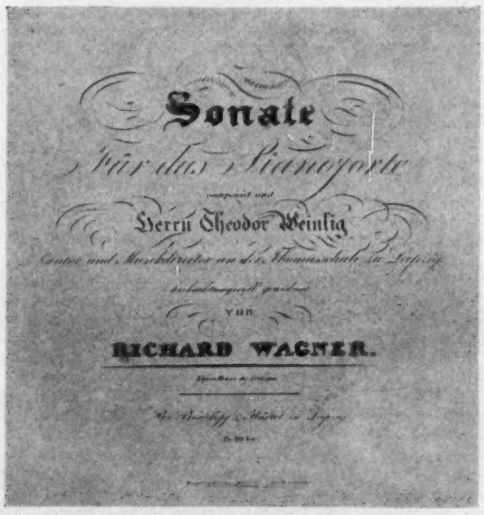
"Yaffle" is welcome in the poverty-stricken list of words with which we music critics have to labor. I, for one, was often puzzled how to describe certain singers. Now I know; they "yaffled."

* * *

"What's in a name?" asked Shakespeare, and the N. B. C. answers: "A radio program."—*New York American.*

* * *

Here's the best compliment received this week, coming by way of an October 7 caption in the New York World-Telegram: "Variations Feature Bill at Radio City."



A WAGNER RELIC

The weakest work of Wagner are his symphony and his piano sonata. Herewith is the title page of the first edition of the sonata.

There has been no war between Germany and England since 1914, but it may be renewed immediately after publication of the attached—and I view with alarm the possibility that the U. S. may be dragged in again, this time as part instigator:

Department of Commerce,
Bureau of Foreign and Domestic Commerce,
Washington, September 18, 1935.

Editor, Musical Courier.
Dear Sir:

I am pleased to attach a brief trade note received from the Consulate General, London, England, concerning England's increased production in jews'-harps, which may be of some interest.

Very truly yours,
GEORGE R. DONNELLY,
Chief of Section, Specialties Division.

ENGLAND'S TRADE IN JEWS'-HARPS INCREASING
(Consulate General, London, England)

The lighter side of industry is represented in Birmingham; at the present time the city is experimenting a boom in jews'-harps. As it is the only city in the world where this particular musical instrument is manufactured, prospective players all over the world, particularly in America, are having to await delivery.

The delay is due to a lack of skilled tongue setters, who have to be trained for several years before they are proficient. The setters are responsible for the adjustment of the metal strip that vibrates to produce the sound, and if this strip is the merest fraction of an inch out of adjustment, the tone of the harp is ruined.

One firm in Birmingham is producing 100,000 harps a week, and has enough orders in hand to keep the factory busy for three months. The head of this firm has just returned from a business trip in the United States, with one order for nearly 160,000 instruments.

* * *

"Those who love the arts are all fellow-citizens."—*Voltaire.*

* * *

All sorts of queries come to this desk and honest attempts are made to answer them. Here, however, is one (from the South) which causes me to shout for help from my violinistic readers:

I sent my violin bow to Birmingham, Ala., a few weeks ago for rehairing. They did what I call a first class job. However, about two weeks ago, after playing about three hours, I put my violin and bow in the case as usual, and in about three hours I took them out of the case (in church) preparatory to playing a solo, and lo and behold, the bow would not make a sound. I could not get resin enough on it to cause it to render a tone. I finally decided that, when holding my violin with my right hand while not playing, my perspiring hands caused a certain amount of grease or oil to accumulate on the violin, and when placing them in the case, I placed the bow in the lower compartment of the case, and when the case was closed the hair came in contact with this grease or oil on the violin. I have been trying for two weeks to get it out, and have been unable to do so. I wonder if you can give me a remedy? I have tried clear water, washing powder, chalk, and shaving cream lather. Guess the latter did more harm than good. Will appreciate your advice.

* * *

Add horrors of Soviet Russia: Over 1,800 students (violinists, pianists, conductors, composers, singers) form the enrollment of the Moscow Conservatory. Twenty-three of these are exceptionally gifted, one of them being thirteen-year-old Boussia Goldstein, who won fourth prize at the recent Warsaw competition. The youngest of this group, a pupil of violin, is only seven. Coincident with musical studies, all students are obliged to take courses in general education. They live at the Conservatory, receive books, music, and even instruments, free of charge. To the most talented ones, allowances ranging from 300 to 500 rubles are awarded.

* * *

Jack Lavin, manager of Paul Whiteman, is that rare kind of addict, a collector of snakes and all sorts of snake-ana. Recently an artist who desired to appear on the Whiteman radio program wrote to Jack: "Get me the engagement and I'll send you a nice, fresh, young hooded cobra."

* * *

Everybody by this time knows about Clay Morgan, press master mind of the French Line, who publicized the SS. Normandie into the *prima donna assoluta* of the seas. Insiders refer to that liner as "Morgan's boat," and I like to refer to it as the Morgandie. I feel sure that with his wizardry he could get the Lloyd to name its crack ship "Ile de Bremen" so as to regain their lost Jewish passengers.

The other day, Clay had a few of us pen practitioners aboard the Normandie for luncheon. One of the company twitted him about the recent newspaper stories concerning the woman who threatened to sue the French Line because a stone had been shaken from her kidney through the vibration of the Normandie.

"That's nothing," said Clay; "the Line gets all sort of queer claims. Not long ago another woman came forth with the indictment that when she crossed on our marvelous vessel, her pet pup was caged in the obligatory kennel and placed opposite a huge Great Dane. 'And I'm here to tell you,' she climaxed, 'that my darling Pomeranian has never been the same since.'

"We sent the outraged dame to our attorney, and after he had listened to her story he replied, 'Madame, your complaint is fully justified and my clients will make proper amends. We offer you free passage to and from Europe for your dear little animal, and promise to put him opposite a dog even smaller than himself. In that way he will return to you with his inferiority complex gone and his old self-esteem completely re-established'."

* * *

New York, October 10, 1935.

Dear Variations:

Was I hurt or was I hurt when I read the Musical Courier article and editorial about my ceasing to write for art's sake. That information must have been taken from some newspaper which misquoted me, for I certainly intend to write art songs, sonatas and symphonic works "for art's sake."

I am at present working on a cello sonata and an opera and several of my compositions have just been accepted for publication by Flammer, Schirmer and Carl Fischer and they are the "non-popular" type compositions.

You no doubt know that I try to encourage young musicians to do the better things and I shall always continue to do so.

I hope you will give this article as prominent a spot as you gave the other. Although I may write a popular song now and then, I do not wish the musical world to be under the impression that I have deserted the serious things in music. This article has caused me chagrin so please make me "well" again by quoting me correctly this time.

Sincerely yours,
MANA-ZUCCA.

* * *

A night's vacation from the weightier things in music found me at the Winter Garden to see At Home Abroad, a diverting tonal comedy of travel, with lilting melodies and rhythms by the gifted Arthur Schwartz; sophisticated ditties vocalized in Harlem fashion by the darksome Ethel Waters; and laugh upon laugh supplied by Beatrice Lillie. Her travesties of a Parisian *chanteuse*, and of Madcap Mitzi, the stare of typical Viennese operetta, are the most exquisite tomfoolery that has been seen on the New York stage for many a day or evening.

* * *

Hardly a day passes that there isn't a bulletin about an artist who escaped Russia in a farmer's cart filled with straw. Some day we're going to hear of a Russian artist who merely bought a railroad ticket and left the country.—Louis Reid, in New York American.

* * *

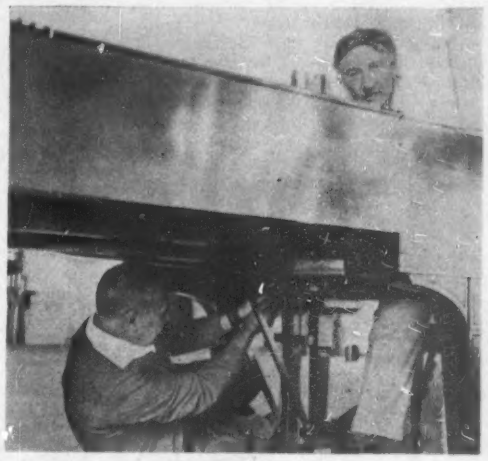
A German correspondent of the New York Herald Tribune (October 13) puts forth this thought: "Art is a brilliant instrument of propaganda for State ideas." So? As, for instance?

* * *

Henry Ford attended a performance of Tosca given in Detroit last week by the San Carlo Opera with Mme. Ljungberg inn the title role. The motor king is coming on in music. Until a couple of seasons ago his chief tonal delight was the performance of country fiddlers.

* * *

Ap appealing humorist is that concert-goer who told this department that he went to Kreisler's recital last week at Carnegie Hall, and paid for his ticket with a counterfeit two-dollar bill and a leaden fifty-cent piece.



THE TWO JOSEFS

A recent picture taken at Camden, Me., just before Mr. and Mrs. Josef Lhevinne appeared at a charity concert there under the sponsorship of Mr. and Mrs. Josef Hofmann. While the former couple were rehearsing, something went wrong with one of the pedals, and Josef H. volunteered to fix it. He is seen under the piano, with Josef L. seated at the keyboard.

Sol Hurok gathered a swell audience for the opening of the Ballet Russe at the Met. on Wednesday night last week. Unless you happened to glance about you for your musician friends, you might have thought it was the opening of the opera season. I never realized before that French and Russian are the only two languages even dancers in the chrysalis state use. Perhaps they think English comes haltingly to the feet.

At any rate, I encountered several thousands of terpsichorean toes in the newly enlarged refreshment foyer while I gazed with fascination at the red-coated waiters who looked as though they were about to mount their hunting nags and ride off in all directions at once. Possibly, because they are hired to liquidate the Hounds of Park Avenue, the management thinks "pink coats" are the proper costumes of the period.

In my devious path I hit Lazare Saminsky and his wife; Cora Neuer (that, of course, was inevitable); Mr. and Mrs. Van Schmus, Mariska Rapee, Leon Leonidoff (they must have let him out of his "noiseless" cell for the evening's recreation); Johnnie Majeski; Sol Hurok himself (resplendent in white kid gloves and a stick and a top hat); William Thorner; Vera Brodsky; that Philadelphia lawyer, Speyser; Elizabeth Armstrong, Frank Wenker, Pitts Sanborn, Victor Wittgenstein, and several other creatures whom I have forgotten for the moment.

At a late hour I sauntered home, drank a glass of hot milk, and went to bed. Ballets are so exciting.

* * *

From what I hear, I judge that everybody in the world I know was in Salzburg for the festival this past summer. And the tales that are told about the idiocyncrasies of my friends are titillating in the extreme.

Among the celebrities present for the gala season was Elizabeth B. Grimball, the head of the New York School of the Theatre, and the teacher of such eminent personages of the drama world as Helen Gahagan and Betty Starbuck.

"Inky" (Harry Wagstaff Gribble's pet name for Miss Grimball) took over a group of young American actors who presented a play in English for the Austrian nobles at the festival. Quite aside from the excitement which anyone who attempts to control youthful prodigies on tour experiences, there was one incident that shows how Americans live when traveling in foreign lands.

The Inn in which "Inky" and her cohorts stayed was crowded to the rafters one weekend. On a certain Sunday morning two of "Inky's" charges wished to take their weekly baths. The maid was called and instructed to prepare the baths. Very excitedly, the maid burst into wild speech in her native tongue. She talked so much and so fast the girls couldn't understand her. Finally, "Inky" was called to interpret, and what she heard the maid say was this:

"But, *gnädige Frau*, the *Fraulcine* should not bathe this morning. I have tried to tell them that. It might embarrass the gentleman who is sleeping in the bath-tub."

* * *

Among the people I spotted at the preview of Reinhardt's film of Shakespeare's Midsummer Night's Dream were Paul Bekker, Paul Louis, Lawrence Tibbett and his wife, Mr. and Mrs. Olin Downes, and the Robert Simons.

* * *

Mana-Zucca's new song is called The Thrill of a Life-Time. Imagine that, my children. Had you ever realized that Mana had had the supreme experience for which every human seeks? And can you understand how it was possible for her to remain in such full possession of her analytical faculties that she could write a song describing it? Ah well, some people have a gift for just that.

By the way, may be The Thrill of a Life-Time is a misprint, and the song is really titled The Trill of a Life-Time. Excellent medicine for a coloratura, if that is the case.

* * *

Passing the Flying Trapeze on Fifty-seventh Street the other night, I saw a small crowd of people looking in the window. Three women and a man, who were sauntering along ahead of me, rushed to join the peering group, and I promptly followed them.

Just as I reached the window to gaze with curiosity, the man of the foursome said, "Oh gee, it isn't anything exciting. Only a guy playing a violin."

* * *

I had my picture taken last week, and when the photographer called me up to say the proofs were ready, she asked patheticaly, "Would you please come in again and let me take some more? These are frightfully bad."

"I'll come," I said, "but it won't be much use. My face has always been the most poisonous thing about me and how you could expect any picture of me not to make people ill is beyond me."

"Oh, I know that," she answered, "but these prints don't do you justice."

Now what exactly did she mean?

* * *

Dear Mr. Snooper:

I hope you don't mind my writing to you, but I read you every week in my vocal teacher's studio, and I just want to tell you how much what you write means to me. Somehow I don't mind taking my lessons, if I get a chance at you, even though I never get time to practice them and Madam——— scolds me so because I'm not getting ahead fast enough. I tell her she can't remember that time goes so fast when you're young and how many things you have to do. It would be different if I didn't have to help my mother at home and I could do just as I please. But I tell Madam I just can't be alone to practice; there's always some one of the girls or boys coming in, and they kid me if they find me singing. It would be different if I had my own apartment and wasn't dependent on my mother and father.

You see, Mr. Snooper, you'll laugh, I know, but I'm going to be an opera singer some day. Madam says I can be if I work hard. Why last Thursday I practiced scales and vocal exercises for three-quarters of an hour without stopping. That was the day Sally couldn't come over because her mother was having a baby and she had to go to the hospital. I don't think Madam realizes how hard I work. She says I don't practice enough, but she's unreasonable. She expects me to give up everything and stay right at the piano for two or three hours with only my time out for the things mother makes me do.

I tell her I want to be an opera singer like Ponselle or Stueckgold or Swarthout, and she says they all worked years to get where they are. I say, I'll bet somebody helped them or it was luck, because they are very attractive and good-looking and I know that that helped them to get into the Metropolitan or on the radio. Of course, I know you don't have to be attractive if you're on the air, for of course it's only your voice that people find out about you, but they have audiences in the studios where the programs start—don't they?—and you have to wear the right kind of clothes and make-up, don't you, and I'm sure it's the looks those singers have, much more than their voices, that made the radio men engage them. Of course, you'll tell me I'm wrong. I suppose I am, but though I've never heard an opera I know the people in them have to wear funny clothes or just a few strips like Lily Pons in Lakmé, whose picture I saw in the Musical Courier. And if you aren't good-looking you'd look terrible in funny clothes or not much on.

Please, Mr. Snooper, this is a long letter and I hope you won't mind, but can you tell me what part I ought to study first for opera. Madam says I'm not ready to learn opera, but I want to surprise her on the side and some day during a lesson begin to sing a song from La Boheme or Faust or Juliet—those are all operas, aren't they?

Where can I buy the pieces and is the piano part fingered to play easily? Who wrote the music? I don't suppose I need to know who the words are by, for from the way opera things sound over the radio I never can understand what is being said anyway, and besides if you're singing the announcer always tells the story.

I am seventeen years old, with hair the color of corn-silk. My eyes are rather nice, but my nose is too short. I'm just a little taller than mother, and I should know how much that is but my gym card is lost.

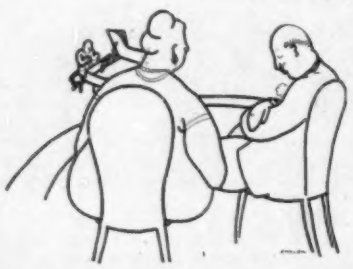
You may think I'm awful to write you, but I hope not. You see, I really want to become a grand opera singer, but Madam is so slow about letting me get on with it. If you tell me the pieces, I'll practice much more.

Thank you very much.

Yours truly,

ADELE ———

Sorry, Adele, but if I told you what pieces to buy and Madam found out about it, I'd have her in "my corn-silk hair" as well as you. If you practice ten minutes more each day than you think you must and get your young brother to wash the dinner dishes, I'll bet Madam has you singing opera before you're eighteen.



"You would *insist on coming just because she owes you money. The least you can do is to stay awake.*"

OBITUARY

Marie van Gelder

Marie van Gelder, vocal teacher and former opera singer, died in New York on October 13. She was seventy-four years old and leaves two sisters and a brother, Dr. Martius van Gelder of Philadelphia, pianist and violinist. Miss van Gelder was born in Amsterdam. She studied music with her father, the late Gerardus M. van Gelder. Later she graduated from the New England Conservatory of Boston, after which she returned to Europe to study Wagnerian roles under Prof. Kniese of Bayreuth. Miss van Gelder was introduced to the operatic world in Germany and for years sang there. She had been first dramatic soprano at the operas in Berne and Zurich, Switzerland and in Metz. She also sang with the Royal Opera in Amsterdam and gave several command performances for Queen Wilhelmina of the Netherlands. She left the operatic stage in 1903, and since then had passed most of her time in this country. She taught at the New York College of Music, at the Vocational College, Atlanta, and at the Women's College in Montgomery, Ala. She was the author of Artistic Singing.

Mina Schilling

BOSTON—Mina Schilling, a favorite of the operatic and concert stages of the nineties, died on October 6 at Housatonic, Mass. Mrs. Schilling was born Mina Buhlmeyer in New York City about sixty-eight years ago. Her musical education was begun when she was eight years of age. While she was studying piano with S. B. Mills, the quality of her voice was discovered. Subsequently, she received vocal training from Mme. Fursch-Madi, Mr. Viauesi, Victor Capoul and Mrs. Carl Martin. Previous to her marriage to Frederick Schilling, Jr., son of the composer and organist, she made a tour of the southern states as a member of the concert troup with P. S. Gilmore's Band.

She had various prominent engagements, including oratorio and opera appearances before her debut with the Metropolitan Opera, which took place on March 4, 1895, when, under the baton of Walter Damrosch, she sang the part of Wellgunde in Wagner's Götterdämmerung. Other Metropolitan appearances followed, and during the fall and winter of 1895 audiences in Boston, Pittsburgh, Kansas City, Louisville, Milwaukee, St. Louis, Minneapolis, Denver, Chicago and New Orleans heard Mrs. Schilling as the Forest Bird in Siegfried. She sang more than once under Damrosch with the New York Symphony Orchestra, and also appeared with Grau's Metropolitan English Grand Opera Company in Washington, D. C. Again with Damrosch, she assisted in the restoration of Mozart's Magic Flute, singing the Queen of Night. In 1898, she sang Mrs. Ford in The Merry Wives of Windsor. Probably her last public success was her singing of The Messiah in Holyoke, Mass., in 1899. J. T.

Carl Gantvoort

LOS ANGELES.—Carl Gantvoort, prominent in music circles of Cincinnati, died here recently. He was in his early fifties. His father, who survives him, is Arnold J. Gantvoort, former manager of the Cincinnati College of Music. Carl Gantvoort was educated in Cincinnati schools and the University of Cincinnati. In 1903-4 he graduated in voice from the Cincinnati College of Music with distinction and received the Reuben Springer Gold Medal. After this he went abroad for further musical training. Returning to Cincinnati, Mr. Gantvoort was active in music there and was one of the principals in earlier Fall Festivals and leading man in several stage productions in Cincinnati. Besides his father, he leaves his mother, a brother and four sisters.

M. D.

Andreas E. Burkhardt

CINCINNATI, O.—Andreas E. Burkhardt, leader in business, civic and cultural circles, died here recently. He was the grandson of Andrew Erkenbrecher, who founded the Cincinnati Zoological Gardens. His great great-grandfather was a lieutenant under Napoleon in the disastrous Russian campaign. Mr. Burkhardt was a director of the Zoo and of the Zoo Summer Opera Company, in which he was keenly interested, as he was in all of the city's musical life. He was president of the Burkhardt Brothers Company, furriers; director of the Lincoln National Bank; member of Scottish Rite Shrine, Cincinnati Club, Curier Press Club, and director of the Cincinnati Zoological Assocation. He is survived by his widow, Mrs. Mabel Irving Burkhardt, a daughter, and three brothers. M. D.

Carl Lodewijk Wirtz

AMSTERDAM. — Carl Lodewijk Willem Wirtz, dean of Dutch pianists and a prominent teacher, died recently at Breda at the age of ninety-four. He was born September 1, 1841, at The Hague. His father was German and his mother of Dutch nationality, the latter a daughter of a well-known painter. Early in life he showed talent for piano, organ and composition. He studied with his father and with Lübeck at The Hague Royal Conservatory, where he was later active for many years as teacher of piano. His friends included Brahms, Sarasate, Ysaye and other eminent figures. He retired from active music life in 1917. His compositions included choral and piano works. M.

Foreign News in Brief

Berlin Philharmonic Conductors

BERLIN.—Wilhelm Furtwängler will conduct five out of the ten subscription concerts of the Berlin Philharmonic Orchestra this season. The others will be under the direction of Abendroth, Ansermet, Beecham, Mengelberg and de Sabata. M.

Bull Ring Becomes Opera Stage

MADRID.—The summer calm was interrupted by some operatic productions in the new Plaza de Toros. Audiences of over 20,000 applauded Carmen, Trovatore, Aida, and Tosca. Among the outstanding singers were Aurora Buades, Clara Jacobo, Isabel Sanchez, Escribano, Antenori Reali, Cristobal Altube, Anibal Vela, and Ordonez. The orchestra, from the former Teatro Real, was conducted by Pedro Blanch and Anglada. The venture was so impressive that it will in all probability be repeated.

J. M. F.

Pfitzner Cello Concerto Warmly Received

HAMBURG.—Hans Pfitzner's new concerto for cello and orchestra, brought out here on September 27 by the Berlin Philharmonic Orchestra (Furtwängler conducting and Cassado, soloist) proved to be a lovely piece of music and one that exploits fully the capacities of the solo instruments. A conclusive success may be recorded for composer and performers. Pfitzner was present and was given an ovation. The new concerto is not a long work. Very melodious, it gratifies the hearer at the same time it apparently has all that is needed to delight the performer.

E. W. M.

Musicales

Westlake Fortnightly Musicales Begun

Aeolian Hall, New York, was crowded October 9 to listen to the first of this season's Fortnightly Musicales conducted by Dr. A. Verne Westlake. Hilda Marsden, of the Ault Studio, charmed her hearers with her singing of items by Puccini, Schubert, Strauss and Lehar; she was ably accompanied by Gladys Longene. Baruch Altman, violinist, a newcomer, gave interesting performance to works by modern composers, with Samuel Altman at the piano. Three Westlake pupils proved their ability in piano playing, leading with Grace Harrington and Rudy Favalora, eight years of age; they played ensemble and solo-items by Bach, Gurlitt and others, with fine success. Irene Hampton is a mature artist, her finish and forceful interpretation of melodies from Eugen Onegin (Tschaikowsky) bringing out the brilliancy of the Pabst paraphrase.
F. W. R.

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Verdi Club Celebrates Composer's Birth

The Verdi Club (Florence Foster Jenkins, president) celebrated the birthday of Verdi by a luncheon and musicale at the Hotel Plaza, New York, on October 9. Rita Gilbert was chairman of the occasion. The program included an opening baritone solo sung by Rocco Pandiscio, followed by duets from Faust and La Boheme, sung in costume, by Rita Gilbert and Leland Logan. Prince Orbeliani gave a Toast to the Memory of Verdi, and songs by Grace Leadenham Austin attracted special attention as sung by David B. Healy, baritone, to accompaniments by the composer. One of these is Sleepy Land, dedicated to and sung by Mrs. Jenkins. Mrs. H. Murray Jacoby gave an interesting talk on Abyssinia, followed by moving pictures of that land. She is the wife of the former U. S. Ambassador to the country under discussion. F. W. R.

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Anna Molk Makes American Debut

Anna Molk, soprano who has sung with the opera companies of Cologne and other German centers, made her debut here on October 11 at the New School for Social Research, New York. She displayed a sizable voice of good quality in numbers by Verdi, Mozart, Weber, Schubert, Dell 'Acqua and Russian composers. S. K.

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Talk of the Town Club Events

The opening event of the season of the Talk of the Town Club, New York. (Jacques Bril, president) on October 5, presented Ira A. Hirschmann, of the Saks Fifth Avenue Company; the Jane Manner Players in Rosalie, (comedy by Max Maurey), and Henry Mangner, baritone, who gave operatic selections. October 12, Marion Bergman, expert pianist and singer, spoke on Folksongs of Czecho-Slovakia which proved attractive. Grave and gay songs, arranged by her, made up an interesting period, bringing her resounding applause. F. W. R.

I SEE THAT

(*Continued from page* 17)

Lotte Lehmann, soprano of the Metropolitan Opera, was among the passengers of the SS. Ile de France which arrived in New York on October 15. Mme. Lehmann will make a fall concert tour prior to her winter opera engagements. Her husband, Otto Krause, is to travel with her. The singer plans to make her winter home in America, and has brought two maids and her household goods with her.

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Among passengers arriving in New York on the SS. Rex, October 17, were Rosa Ponselle and Arturo Buzzi-Peccia.

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Leonora Corona will sing three performances of Tosca with the Rochester Symphony Orchestra on October 25 and 26, under the auspices of the Civic Orchestra of Rochester.

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Maurice Ames, Boston mezzo-soprano, makes her New York debut at Town Hall, October 20, in a program of old French, German, Norwegian and English compositions. Frank Bibb will accompany the artist.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, October 19
Leroy Anspach, pianist, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
Paul Robeson, baritone. Town Hall (E)

Sunday, October 20
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Hans Barth, pianist, Town Hall (A)
Music Guild Concert, Town Hall (A—5:45 p.m.)
Mrs. Frederick L. Ames, mezzo-soprano, Town Hall (E)
Polly Korchien and Dean Goodelle, dancers, Guild Theatre (E)

Monday, October 21
Marjorie Garrigue, pianist, Town Hall (E)

Tuesday, October 22
Arthur Loesser, pianist, Town Hall (E)

Wednesday, October 23
Clifford Herzer, pianist, Town Hall (E)

Thursday, October 24
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, October 25
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Moscow Cathedral Choir, Town Hall (E)

Saturday, October 26
Josef Lhevinne, pianist, Carnegie Hall (A)
Jacques Margolies, violinist, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
ICOR Association, annual concert, Town Hall (E)

Sunday, October 27
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
John Charles Thomas, baritone, Endowment Series, Town Hall (A)
Music Guild Concert, Town Hall (A—5:45 p.m.)
Perolé String Quartet, Town Hall (E)

Monday, October 28
Marshall Moss, violinist, Town Hall (A)
The Singing Boys of America, Town Hall (E)

Tuesday, October 29
Ezra Rachlin, pianist, Town Hall (E)

Wednesday, October 30
Kreiner String Quartet, Town Hall (E)

Thursday, October 31
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

John Charles Thomas and Sydney Rayner appeared on October 15 and 16 respectively at the New York Herald Tribune's fifth annual forum on Current Problems at the Waldorf-Astoria Hotel, New York City.

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The Singing Boys of America, directed by Robert Lippert, make their debut at Town Hall, October 28. The choir, with headquarters in Ohio, is an organization of thirty boys with unchanged voices.

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Charles Albert McLain, formerly director of the Pagano Foundation School of Muisc, has opened a New York studio for private teaching.

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Polly Korchien and Dean Goodelle, American dancers, who appear at the Guild Theatre in recital October 20, will feature a number by Caesar Finn in which nothing but percussion instruments are used. The Barbara Mettler Percussion Group is to play.

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Cecil Leeson, saxophonist, was heard recently in one of the Saturday Musicales of the Columbia Broadcasting System.

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Antonio Brosa, Italian violinist, founder and head of the Brosa String Quartet which has toured this country several times, will come to America in January as soloist and will also be heard in sonata recitals with Frank Mannheimer, pianist.

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Ignaz Friedman arrives in this country from Europe late in October. Following his American tour he is scheduled to give concerts in the Orient.

* * *

Norman Notley and David Brynley, formerly associated with the English Singers, will return to America early in November for a concert tour of duet recitals. Their New York concert, under the management of Annie Friedberg, will take place at Town Hall on November 12.

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Walter Loudon Greenlees, Scottish baritone, is making his first American tour under Annie Friedberg's management. He will arrive early in October to begin his concerts at Hackettstown, N. J., on October 11.

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Rene Le Roy, French flutist, and Pierre Jamet, French harpist, have been booked by their manager, Annie Friedberg, for two concerts in Canada. They will appear in Quebec on January 7, and Ottawa, January 9.

* * *

Lea Luboshutz, Russian violinist, is returning to Philadelphia this month to take up her duties as head of the violin department at the Curtis Institute. Mme. Luboshutz will be heard in several concerts and broadcasts during the first half of the season. Her Carnegie Hall, New York, recital takes place on January 24. Immediately after that she will go to Europe, where she is booked for twenty concerts in Russia, Poland, and elsewhere.

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Mr. and Mrs. Henry Ford attended the San Carlo performance of Tosca with Goeta Ljungberg, Metropolitan Opera soprano, singing the title role. Mme. Ljungberg is making a number of guest appearances with the Gallo organization.

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Tatiana Sanzewitch, pianist, will make her first public appearance in New York in a recital program in Town Hall on November 8.

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Lois Bannerman, harpist, is to be assisting artist in a song recital by Louise Williams at the Barbizon-Plaza, New York, October 23; 24, she will be soloist for the Daughters of the British Empire at Hempstead, N. Y.

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Rose Raymond, concert pianist and teacher, has re-opened her New York City and Great Neck, L. I., studios for the season 1935-36, and is also available for private musicales and recitals this winter.

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Edwin and Jewel Bethany Hughes will give a two-piano program at the Academy of Music, Brooklyn, N. Y., under the auspices of the Institute of Arts and Sciences, on November 10.

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Shura Cherkassky played in Tokyo, Japan, on September 23, 25, 26 and 30; in Kobi, October 4; Kioto, October 7; Osaka, October 9.

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The Mozart Sinfonietta (Wesley Sontag, conductor) began its season with a reception, October 6, at the Overton Club, New York.

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Grace Castagnetta, pianist, will be soloist on October 27 for the National Symphony Orchestra, Washington, D. C. She also teaches at the Henry Street Settlement Music School, New York.

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Henry F. Seibert, Mus. D., gave an organ recital for the Connecticut State Luther League convention, October 13, in Emanuel Lutheran Church, Meriden, Conn.

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Edgar Stillman Kelley and Mrs. Kelley are at the Great Northern Hotel, New York, for the season. His quintet for piano and strings is scheduled for performance at the opening of the twelfth season of the Matinee Musicale, which will take place on December 8 at the Great Northern.

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Dorothee Manski, Metropolitan Opera soprano, returned to American on the SS. Normandie, October 7.

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Rosita de Orlana, Cuban concert and opera singer, has returned to New York, after a season's engagements in her native country.

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Georgia Graves, contralto, will give her first New York recital in Town Hall, New York, on December 29, under the management of Annie Friedberg.

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Mathilde McKinney, pianist, graduate of Oberlin College and for four years a fellowship student with Josef Lhevinne at the Juilliard School of Music, New York, gives her first New York recital at Town Hall, November 3, under the management of Annie Friedberg.

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Marie Romaine, artist-pupil of Bessie Clay-Küzdö, appeared in the Gaelic Musical Festival on the Central Park Mall, New York, September 20. Miss Romaine sang Kiss Me Again from Victor Herbert's Mlle. Modiste.

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Elsa Hilger, cellist, was guest soloist with Mana-Zucca, composer, on Major Bowes' Family Hour over WEAF on October 6.

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Nathan S. Posner, violin connoisseur, has acquired a famous J. B. Guadagnini cello dated 1743. The cello is said to be the finest example of J. B. Guadagnini.

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Pablo Miquel, artist-pupil of Rudolph Gruen, is making a coast-to-coast tour of Canada as accompanist to Paul Althouse.

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Gustave L. Becker, pianist, composer and teacher, has returned to New York from his annual holiday and resumed professional duties.

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Gounod's Gallia was sung in the Church of the Ascension, New York, on October 6, under the direction of Jessie Craig Adam, with Winifred Cecil as soprano soloist.

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Jose Echaniz, pianist, will be heard in recitals at Burlington, Iowa, Elgin, Illinois, and St. Paul, Minn., before his New York appearance at Town Hall on November 4.

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Michael Zadora, concert pianist and teacher, will hold master classes at the Cecilia Music School, Madonna House, in New York this season.

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Litta Grimm, dramatic contralto, has returned from Hollywood to open a voice studio. Miss Grimm will be heard in recital in New York shortly.

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Barrère-Salzedo-Britt will play a reengagement for the Peoples Symphony Concerts at the Washington Irving High School, New York, on November 8.

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The Orpheus Male Chorus of Cleveland (Charles D. Dawe, conductor) gave a farewell concert in Cleveland before leaving for their current European tour. Their farewell program included Precious Wee One, composed by Josephine Forsyth.

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Milford Jackson, baritone, who sang and acted the rôle of Elijah under Solon Alberti, recently sang in Danville, Ill., Columbus, O., (State University) and elsewhere, on his way to California, where he spent the summer.

Winnipeg Orchestra Begins Schedule

Two Concert Series to Bring Outstanding Artists and Organizations—Music Clubs Launch Season

WINNIPEG, CAN.—The musical season of this city was fittingly opened by the Winnipeg Symphony orchestra and its conductor, John McTaggart, on October 7, in the Auditorium. Their concert, the first of a series of five, consisted of nine numbers divided between Norwegian and Russian music.

The Celebrity Concert Series for this season, under the direction of Fred M. Gee, will present in the Auditorium, Richard Crooks and Dalies Frantz; the Minneapolis Symphony Orchestra; Moscow Cathedral Choir; La Argentina; Ballet Russe de Monte Carlo; Ruggiero Ricci; John Charles Thomas; Percy Grainger and Kirsten Flagstad.

Additional artists are scheduled to appear in four concerts at the Auditorium under the management of Frederick Shipman and the Famous Artists' Series. The artists are: Paul Althouse and Querita Eybel; Jose Cansino and Tonia de Aragon; John Goss and his London Singers; Jan and Rafael Kubelik.

The Women's Musical Club opens the season with its first recital in the Auditorium Concert Hall, presenting Ria Ginster, soprano, on November 4.

A Handel program in commemoration of the 250th anniversary of the composer, was the first of ten events sponsored by the Wednesday Morning Musicale Club, at the Fort Garry Hotel on October 9.

Ena Foley Scott, Winnipeg soprano, was guest artist at the opening recital of the Regina Women's Musical Club on October 7.
A. C.

Boston Symphony Orchestra Offers Sibelius Restoration

Koussevitzky Hailed at Opening of Season As He Interprets Finnish Composer's Second and Brahms Fourth—New Scores Announced for Premieres Include American Works

BOSTON.—It has always been a kind of unwritten tradition that the first concert of the Boston Symphony Orchestra season should be the opening gun of the musical season here and that the program be not startling in character. For obvious reasons it would not do to place Alban Berg's Lulu Suite on the first program, for example. The choice, then, of the Sibelius second symphony and the Brahms fourth was excellent.

The same large Friday afternoon audience gathered as in other years. It is curious that this public has changed little in the course of the orchestra's history. It is rather social in character, at least in the better seats; and it has often been compared unfavorably with the more earnest Saturday night audience. But whether it is that Boston society is becoming more musical or because of some mysterious chemistry working upon its consciousness, the Friday afternoon public can show enthusiasm. Last year the extraordinary approval (extraordinary because the work was austere, even if beautiful) of Stravinsky's Persephone was a surprising event. Even Saturday's intellectuals can not now altogether escape the charge that they are no more enthusiastic than Friday's public. Of course, no Boston audience is capable for long of the demonstrations that a European public can give, the Salzburg Festival audiences, for instance.

A SIBELIUS RECREATION

Mr. Koussevitzky has earned high praise for his faithful sponsorship of Sibelius in this country. No other conductor has given so many of the Finnish master's works or so frequently. There is nowadays an emphatic move by English critics especially to place Sibelius as one of the great masters of all music. The usual business of reading things into the scores, or rhapsodic piety whenever one of his works is played is now in full swing. This, perhaps, is unfortunate, but there does not seem to be anything that one can do about it. The truth of the matter is, of course, that there is greatness in much of Sibelius's work. It is our opinion that not all of the works deserve the praise that is so lavishly bestowed upon them. Neither the violin concerto nor certain parts of the symphonies, notably the slow movement of the fifth, seem to us to be altogether as marvellous as it is said.

On the other hand this second symphony, which was played so gloriously by the Boston Symphony at is first concert, is music of undoubted effect. It has not certainly the severity of the fourth nor the perfection of the seventh, but it is splendid music for all that. Possibly its peroration is a bit pompous for some ears nowadays. It is not a symphony which should be played too often, for one can weary of it. Mr. Koussevitzky has said that it is regarded with national fervor by the Finns, almost in the light of a political anthem. It has been played a trifle too much in Boston, to our way of thinking; but who can deny that it makes a brilliant opening for any concert season?

The Brahms fourth, which followed and completed the program, needs no such discussion as the Sibelius second. There are few now, unless they be such critics as Cecil Gray, who will refuse to acknowledge this as one of the symphonic masterpieces. We had the advantage of hearing Mr. Toscanini play it in Providence last year. Mr. Koussevitzky's interpretation the other afternoon compares favorably with that supremely faithful reading. Mr. Koussevitzky has often been accused of taking liberties with the classics, particularly in the matter of time; but happily he lets the Brahms fourth speak for itself. The audience arose *en masse* to greet the conductor when he appeared on the platform and applauded cordially at the end. It was an auspicious opening for the season.

NOVELTIES FOR SEASON ANNOUNCED

On his arrival Mr. Koussevitzky announced a few other novelties for the coming year. A number of American composers will be represented, some at any rate from among the following: Roy Harris, Harold Morris, Nicolai Berezowski, Edward Burlingame Hill, Roger Sessions and Aaron Copland. Two important new foreign symphonies are certainly to be brought forward. These are by Vaughan-Williams and Albert Roussel. There will also be some of the less familiar tone-poems of Sibelius and possibly some attention to other Finnish composers, disciples of Sibelius. For choral works there is the ninth symphony of Beethoven, the St. Sebastian music of Debussy and the Bach St. Matthew Passion.

Other concerts are coming along now, if not thick and fast, at least with fair regularity. Last year Aaron Richmond, the leading manager in New England, predicted privately to us that the season would be small and select as far as recitals were concerned. It turned out, somewhat to the consternation of all, that concerts were copious and varied as to quality. Finally we may add here, as a relevant item, that Symphony Hall reports that there is a larger demand this year for the cheaper seats, which has not always been the case.

A. W. W.

NEWS ITEMS

Yves Chardon, member of the Boston Symphony Orchestra and organizer of the Chardon String Quartet, will again direct the classes in chamber music at the Longy School of Music in Cambridge. Mr. Chardon was formerly on the faculty of the Athens Conservatory. He was awarded first prize at the Paris Conservatory in 1918.

A series of morning musicales will begin November 20 at the Hotel Statler for the benefit of the Boston School of Occupational Therapy. Among the artists expected to be heard are: Fritz Kreisler, Kirsten Flagstad, Helen Jepson, Richard Bonelli, Josef Hofmann, Giovanni Martinelli, Emanuel Feuermann and Elisabeth Rethberg.

Among Boston Symphony Orchestra members who have recently returned from their travels are Gaston Dufresne, Marcel Lafoss and Eugene Adam from France; Viktor Polatschek from Austria; Walter MacDonald from Nova Scotia; Jean Bedetti from Puerto Rico and Boaz Piller from Sweden, Norway, Finland and Russia.

The Faelten Pianoforte School began their fall classes October 1. They report a good registration.

F. E. D.

Compositions by Josephine Forsyth Heard Widely

Compositions of Josephine Forsyth have been given international recognition during the spring and summer, and there have been numerous requests for the presence of the composer at the piano.

Her musical setting of The Lord's Prayer was sung on April 1, in Miami, Fla., at the celebrity breakfast of the National League of American Penwomen at the Miami Biltmore; 7, at Lake Erie College, Painesville, O., by the College Glee Club and choir of the Trinity Cathedral (Cleveland), under the direction of Edwin Arthur Kraft; 11, at Cleveland, during the Federation of Women's Clubs State Convention, Hotel Statler ballroom, by a chorus under the direction of Mr. Wadsworth; 11, Miami, Fla., sung by the Sunshine Trio over WQAM; 14, at Minneapolis, Minn., by the Gethsemane Mixed Quartet in a church appreciation broadcast over WTGN; 16, at Minneapolis during the State Federation of Music Clubs Convention; 17, Philadelphia, by a chorus of graduate and student nurses, under the direction of Edith McFanwy Morgan; 18, Chicago, First National Bank Chorus concert, under the direction of G. Franklin Richards; 20, Cleveland, by the Cathedral Choir of the First Congregational Church of Mansfield, under the direction of Edith Fletcher, over WHK; 21, Easter Sunrise Services at the Hollywood Bowl and in Cleveland, Chicago, LeGrange, Ill., Miami, and Jerusalem, also at the Hollywood Lutheran Church and at the Del Mar Club, Santa Monica, Cal., where the Hollywood Bowl Sunrise Service was repeated in the afternoon; 24, Philadelphia, at the National Federation of Women's

EMMA OLSSON,
pianist, associated with the La Forge-Beruman Studios, has opened a school for piano in New York City.

Clubs Convention, by the Dayton Mother Singers, under the direction of Mrs. Charles Funkhouser, on the Cheerio program broadcast over the NBC chain; 29, Cleveland, by Yasha Davidoff over WHK; May 2, Baltimore, by the Baltimore and Ohio Glee Club, under the direction of Ivan Servais; 5, Hollywood, by the Hollywood Cathedral Choir of the Hollywood Methodist Church, under the direction of Mildrid Bruns, with the composer at the piano, broadcast over KFAC; 6, in Wales at Margam Abbey, in celebration of the Royal Jubilee; 7, Hollywood Community Concert Hall, sung by Meryl Regnier, president of the Hollywood Concert Chorus, with the composer at the piano; 9 and 10, Los Angeles, Shrine Auditorium, at a pageant celebrating the Founding of Methodism, by combined choirs of Methodist Churches under the direction of S. Earle Blakeslee; 11, Warren O., at the Eisteddfod, one of the chief competitive numbers for mixed choruses; 12, Mineanpolis, Mothers' Choir, First M.E. Church, broadcast; 14, Chicago, ensemble of 300 voices at the State Convention of the Illinois Federation of Women's Clubs; 14, Akron, O., Alma Bork Babb, soloist, Aeronautical Society Tea; 19, Cleveland, special music service, Glenville Methodist Church; 23, Chicago, the United Mothers' Singers, under the direction of William Lester, Parent-Teachers' Association program, over WMAQ; 26, Los Angeles, at the Greek Theatre, during the Festival of Allied Arts, under the direction of Mildrid Bruns, with the composer at the piano; 3 to 13, Chicago, Men's Glee Club of North Park University (E. Clifford Toren) on concert tour of fourteen engagements in Michigan, Wisconsin and Minnesota; 29, San Diego, Cal., feature of the program opening the California Pacific International Exposition, sung by Gladys Swarthout on a coast-to-coast hook-up; 31, New York, sung by Jeannette Comoroda over WLWL; June 2, again at San Diego, at the exposition, by the Hollywood Cathedral Choir, under the direction of Mildrid Bruns, with the composer at the piano; 9, Los Angeles at the Greek Theatre in a song festival by the Associated Chorus under the direction of Charles Leroy Munro; 11, Cleveland, by a chorus of 2,000 under Olaf Christiansen, before the National Federation of Churches, with orchestra accompaniment and the composer at the piano; 14 and 16, at Kansas City, Mo., by the Wurlitzer Choristers, under the direction of Aubrey Waller Cooke.

Joy Cometh in the Morning, another Forsyth composition, was presented on April 25 in Canton, O., in a recital by Edith Fletcher, sponsored by the Women's Club; June 14, Miss Fletcher sang this number in Galion, O.

Miss Forsyth's song, Precious Wee One, has been accepted for publication and soon is to be on the market. It was sung on May 10 at the Hollywood Lutheran Church by Alice Forsyth Moshier, with the composer at the piano, for the Mothers' Day Banquet, when Miss Forsyth was a guest speaker; 17, Cleveland, by the Orpheus Male Chorus, under the direction of Charles D. Dawe; 20, Cleveland, broadcast over WHK by Edith Fletcher, with orchestra accompaniment; June 4, Los Angeles, by the Orpheus Club, under the direction of Hugo Kirchhofer; 12, it was sung by Mrs. Carl Kettelman, on the Flag Day program of the Daughters of the American Revolution. Precious Wee One was included in the programs of the Orpheus Male Chorus (Charles D. Daw, conductor) in their tour of Russia and England this summer.

Correct Technic Vital In All Song Fields

Joseph Regneas Discusses His Experiences in Training Singers

"You ask about the technic of radio singing?" Joseph Regneas queried. "The technic for the radio is the best singing of which you are capable, and that technic is best for the concert hall, opera house, church or wherever you happen to be singing.

"If there were one way of singing for the radio, and another for the concert hall, it would be futile to broadcast a concert or an opera, for obviously the singers could not sing two ways at once.

"No, there is one right way to sing, and that way applies to all branches of the field.

"To be sure, if a singer pushes or forces the voice, the sensitive radio mechanism sends these transgressions out into the ether in the form of harsh unpleasant sounds—that is, unless the man at the controls is a wizard.

"In the concert hall, the greater space, the personal and perhaps magnetic presence of the artist, would tend to take the edge off the effect of the technical flaw, but it would be there just the same.

"My personal experience with the radio during the past three years has proved to me that the same preparation of a program serves for concert and radio alike. My singers rehearse their programs with but one objective—and that is to sing them as well as their present stage of development will permit. We never consider whether it be for radio or concert.

MICROPHONE REQUIREMENTS

"Many times, while I have been rehearsing my Romance of Song program, featured over WOR for three years, the man at the controls has called my attention to the steady needle which needed no regulating to prevent blasts on high notes or forte passages. That was the sure sign of no forcing and steady tone.

"Sometimes a singer is advised to take a quiet step backwards, or turn the head slightly away from the microphone on a high note, but the improved microphone makes even this unnecessary. The singer can stand as free as on the concert stage and make all his dynamic effects without thought of anything but his song and his singing.

"The technic that is required for the concert stage is the same as is required for a good radio performance."

F. W. R.

Birmingham Music Club Aids Local Orchestra

BIRMINGHAM, ALA. — The Birmingham Music Club, on the occasion of its annual luncheon on October 9, presented a check for $1,000 to the Birmingham Civic Symphony Orchestra. Mrs. George C. Harris, president of the Music Club, handed the check to Charles F. Zukoski, Jr., president of the Civic Symphony Orchestra Association, saying: "This money came to us through music; through you, we give it back to music."

The Birmingham Music Club does not work for profit. Altruism alone, and the desire to promote a love for good music and to make it available to the public, motivate its existence. Therefore when its treasury shows a surplus the club donates it to further the cause of music. For the two seasons past the club has made a nice surplus from its series of artist concerts, and this donation to the Birmingham Civic Symphony Orchestra resulted. The orchestra was organized through the efforts of the Music Club, and a check has been given to it each year, but this was the largest amount donated at one time.

A. G.

Roland Hayes to Appear in New York Recital

Roland Hayes will be heard in his annual New York recital at Carnegie Hall on November 8. Mr. Hayes lists the rarely heard Schumann Dichterliebe. Twelve songs from the cycle of sixteen will comprise his second group.

Following his New York concert, Mr. Hayes is to be heard in Boston, Chicago, Winnetka, Emporia, Topeka, Sioux City, Terre Haute and Indianapolis during November.

Philadelphia Orchestra Plays New American Composition

Rhumba Symphony by Harl McDonald Conducted by Stokowski—Initial Program of Season for Youth Wins Enthusiastic Reception

PHILADELPHIA.—The thirty-sixth season of the Philadelphia Orchestra opened with the concerts of October 4 and 5, with large and enthusiastic audiences in attendance. Leopold Stokowski conducted a program of great interest and beauty.

Mozart's Don Juan overture was the opening number, with its serious beginning and happy ending. Following this, came the Beethoven symphony No. 2 in D. To each Dr. Stokowski gave a meticulous reading, but fired with amazing life and color. Each movement of the symphony stood out in bold relief, with many gradations of tone and emotion. Especially lovely was the beautiful *larghetto*.

After the intermission the audiences were introduced to Harl McDonald's Rhumba Symphony. This work is described by the composer as, "Reflections on an Era of Turmoil," but "in no sense a program composition, and the title has to do only with the fact that I have used rhumba rhythms in the third movement. It is of the bitterness, the satisfactions, the gayety and the insanity of the most amazing period in history that I have been thinking as I wrote this music." The four movements are designated as follows—*grave-allegro, andante moderato, rhumba, grave-allegro brioso.* The use of the rhumba in place of a *scherzo* was to represent the "almost insatiable appetite for gayety and entertainment" of the age. It aroused the audience to spontaneous applause at its close, in spite of the fact that another movement still remained to be played. The entire work held a sincerity of purpose and strength of workmanship which bids fair for its survival in this day of many changes. It was uproariously received, and the composer was recalled again and again at the close. Dr. Stokowski and the orchestra gave it a telling reading and performance.

The closing number was the Entrance of the Gods into Walhalla. Dr. Stokowski's interpretation of the Wagner numbers has long held high place in the favor of his listeners. This was gloriously given and elicited more heavy applause. Dr. Stokowski was accorded an ovation upon his first appearance, and also at the close. This program was repeated at the first Tuesday evening concert, October 8.

FIRST YOUTH CONCERT OF THE SEASON

The first Concert for Youth given by the Philadelphia Orchestra, with Leopold Stokowski conducting, took place on October 10, before the usual capacity audience. When Dr. Stokowski made his first appearance he was greeted by an ovation which it would be difficult to surpass. He spoke of the three composers represented on the first half of the program—Berlioz, Wagner and Brahms, saying that they lived in the same century, but expressed themselves in different ways; Berlioz liked the fantastic, Wagner expressed all the human emotions in tone, and Brahms wrote some passionate music, but was interested in the architectural form of music.

Berlioz' Roman Carnival opened the program and was given a spirited reading and performance. The prelude to the third act of Tristan and Isolde by Wagner came second, with the elaborate English horn solo beautifully played off stage by Robert Bloom. The Brahms symphony No. 4 was magnificently presented but proved a bit long and heavy for some of the youthful audience, as there was a considerable amount of rustling and uneasiness in some parts.

During the intermission a member of the Youth Committee spoke of the plans for the season, which include the possibility of a recital given by one of the great artists for the youth, in February, and another orchestral concert in March, which Dr. Stokowski will be unable to conduct, due to his schedule. He recommended the engagement of the guest conductor who is here at the time. Announcement was also made of a forthcoming concert to be given by the Youth Orchestra, and Chorus in a smaller hall at some date in the future. These plans were all submitted to the audience, with a request for its support, and when a vote was taken as to who would support these affairs, the affirmatives were almost unanimous.

After the intermission, Sol Kaplan, sixteen-year-old pianist, of Philadelphia, was introduced by Dr. Stokowski, when he said that one of the virtues of these Youth Concerts, was the finding of youthful talent here in the city, or surroundings. Young Master Kaplan played the Chopin E minor concerto, with remarkable beauty of tone, delicacy of interpretation, and maturity of conception. He was wildly acclaimed, and recalled many times.

Next came the songs to be sung by the audience—Song of Youth (words written to the theme of Finlandia), Taps, Schubert's Serenade, and Columbia the Gem of the Ocean. Repeated calls for the Internationale led Dr. Stokowski to take a vote, for or against, resulting in what he announced was "an equal number for each", and upon further calls for it, he said that he liked it very much but advised those wishing to sing it to do their singing on Broad Street as they were going to play Stravinsky's Fire Bird Suite. This was also given a fine interpretation and execution. Although it was eleven o'clock (the concert had begun at eight), the youthful listeners were avid for more, and Dr. Stokowski said that as they had played serious Wagner music earlier in the concert, they would now play some joyous music of Wagner's and turned to conduct the orchestra in the prelude to the third act of Lohengrin. Even this was not sufficient, so he announced that they would now play some music for every man of the street, and conducted the first few bars of Sousa's El Capitan march, leaving the stand while the orchestra continued undirected.

M. M. C.

CHARLES HAUBIEL'S composition, Rittratti Caracteristicci, comprising three numbers—Fantastica, Idilio and Diabolico, will be played by the Chicago Symphony Orchestra under Frederick Stock on November 28 and 29. This work won second award in the Swift Symphonic Contest.

Buenos Aires Opera Season Brings Restaging of Old and Modern Works

(*Continued from page 5*)

(Commendatore), Felipe Romito (Leporello), and Salvatore Baccaloni (Masetto).

Outstanding was the impersonation of Alexander Kipnis as the Commendatore. Mme. Fleischer delighted the audience with the purity of her singing and delicate style.

WAGNER OPERAS ACCLAIMED

The German performances commenced in August and had enormous success. However the news that Mme. Flagstad was not coming caused general disappointment.

Tannhäuser opened the series with a cast which included Max Lorenz, Alida Vane, Anny Helm Sbiza (Venus), Jaro Prohaska (Wolfram), Alexander Kipnis (Landgrave) under the baton of Fritz Busch.

Lorenz (who was making his Argentine debut) scored strikingly. Mme. Vane, another newcomer, offered an attractive delineation of Elisabeth displaying vocal qualities of high order. Kipnis gave a superb account as the Landgrave. The new baritone, Prohaska, sang with vigorous tone and impeccable taste. Other roles were performed by Rene Maison, Hans Fleischer, Hellmuth Schweebs, Edward Habich and Lucy Ritter.

. Busch, the conductor, offered a magnificent version of the score, and received ovations after the Overture and also later.

Smetana's delightful Bartered Bride was performed also under the baton of Busch, who made the most of Smetana's tuneful orchestral writing.

Editha Fleischer (Maria) Karin Branzell (Kathinka), Camila Kallab (Agnes), Alexander Kipnis (Kezal), Hans Fleischer (Wenzell), Koloman von Pataky (Hans), Edward Habich (Micha), sang and acted with keen comedy understanding and gave an outstanding performance.

The Ring Cycle offered during August and September attained a high level of excellence. Fritz Busch officiated with the baton. Enormous enthusiasm by large crowds rewarded the series.

Rheingold had a cast including Jaro Prohaska, who impersonated Wotan with dignity and beautiful voice; Rene Maison, a magnificent Loge; Alexander Kipnis (Fasolt), Karin Branzell (Fricka), Alida Vane (Freia), Hellmuth Schweebs (Fafner), Paula Weber (Erda), Edward Habich (Alberich).

Subsequently Walküre, Siegfried and Götterdämmerung were presented with brilliant casts. Mme. Anny Helm Sbiza did the Brünnhildes with vocal magnificence and dramatic power. Mme. Alida Vane was the Sieglinde and Gutrune; Karin Branzell, a commanding and rich voiced Fricka; Jaro Prohaska again an effective Wotan and Gunther; Max Lorenz, with beautiful voice, and admirable histrionism sang Siegmund and the Siegfrieds. Rene Maison also filled the role of Siegmund and did it in good Wagnerian style. Also outstanding were the impersonations of Kipnis (Hagen), Hans Fleischer (Mime), Edward Habich (Alberich), and Helmuth Schweebs (Hunding).

Subsequently the Colon gave several impressive performances of Bach's Passion According to St. Matthew and the Mass in B minor (the latter done for the first time in Argentina).

The conductor was Fritz Busch who thrilled the enormous audiences with exemplary versions of the masterworks. The soloists were Karin Branzell, Editha Fleischer, Koloman von Pataky, Alexander Kipnis, Hellmuth Schweebs, Lucy Ritter, etc., and the Chorus gave a superb performance, trained by Terragnolo.

Harrisburg, Pa., to Sponsor Symphony Concerts for Young People

The Young People's Symphony Concerts for schools in central Pennsylvania have been planned to supplement the music appreciation work in the schools. The plan of cooperation was formulated and discussed at a meeting of representative school executives from private and public schools. A Young People's Symphony Advisory Committee consisting of representatives from the schools in the area has been formed. In addition, the music teachers and supervisors in the area will be formed into a technical advisory committee to aid in planning and developing the project.

George King Raudenbush, conductor of the Harrisburg Symphony Orchestra, declares that, "while children's or young people's concerts presented by a symphony orchestra are not a new thing in the United States, nevertheless the Harrisburg Young People's Concerts include features which are entirely new and which have not been attempted by any symphony orchestra." The first of these, according to Mr. Raudenbush, is a close coordination of the programs and accompanying illustrative talks and material with the music curriculum of the schools so that they truly supplement and amplify the music instruction in the participating schools. Also, the programs of the children's concerts of the metropolitan orchestras are necessarily designed to be suitable for a wide range of age, and the same thing, Mr. Raudenbush points out, is true of the radio concerts for children. The Harrisburg Young People's Concerts, however, are based directly on the course of study in music education for elementary and secondary schools of Pennsylvania, and are planned for groups within a very narrow age range—junior high school and senior high school pupils. Music teachers in the public schools will be informed by bulletin of any changes in any numbers of the program and be furnished with descriptive notes, thematic illustrations, biographical and historical data, a bibliography and a list of materials available in connection with each program—phonograph recordings of the various numbers and music suitable for school orchestra and choruses.

Suggestions also are to be made for correlating the programs with art and other studies in the school as well as suggestions for creative work in connection with the series.

The concerts are to be supported by the Symphony Society of Harrisburg and by local young people's symphony societies.

Grand Rapids Forces Outline Plans

Eminent Soloists and Festival Chorus to Assist Orchestra—Concert Courses to Bring Notable Artists

GRAND RAPIDS, MICH.—The Grand Rapids Symphony Orchestra (Karl Wecker, conductor) will open the musical season in the Civic Auditorium with a performance of Brahms' D major symphony. Helen Jepson, as the assisting artist, will give the remainder of the program. A new concertmaster has been engaged, Dr. Charles Bell. The Festival Chorus of 500 voices, assembled by the symphony directors, is to sing at the second concert, and other artists who appear at the four remaining concerts are Rose Bampton, contralto, Percy Grainger, pianist, Toscha Seidel, violinist, and Cornelius VanVliet, cellist.

The first artist recital of the season was given before the St. Cecilia Society by Charles Rousseau, baritone of Chicago, accompanied by Mrs. Rolland Dorman. Mr. Rousseau was particularly happy in his French folksong impersonations. Mrs. B. H. Masselink was chairman of the day. The society will present an attractive artist course, including Lily Pons, Poldi Mildner, Kirsten Flagstad, Efrem Zimbalist, the Lorand Orchestra, and the Metropolitan Quartet.

Artists on the East Church course will be Lucrezia Bori, Albert Spalding, Josef Hofmann, Nelson Eddy, and the Minneapolis Symphony Orchestra.

The Dayton Westminster Choir is to appear under the auspices of Park Congregational Church.

Harold Tower, for twenty years organist and choirmaster at St. Mark's Episcopal Church, has resigned and accepted the position of organist and choirleader at Trinity Methodist Church. Paul Callaway of New York City has been engaged for St. Mark's.

Reese Veatch will serve as director of music at Second Congregational Church during the present season.

Chester Berger, of the Berger School of Music, presented two pupils in piano recitals. Henry Bruinsma, from the graduate department, was assisted by James DeJonge, tenor, and Adriana DeJonge, accompanist. Jerre Jean Lillie, a senior student, was assisted by Roger Muzzall, violinist, and Betty Muzzall, pianist.

Mrs. Garfield VanDusen, soprano soloist at East Church, is resuming study with Fred Patton, dean of the vocal department at Michigan State College, with whom she studied during the summer.

H. B. R.

Philharmonic Chamber Orchestra Concerts to Benefit Bennington College

The scholarship Fund of Bennington College, Bennington, Vt., will benefit from the proceeds of the five subscription concerts which the Philharmonic-Symphony Chamber Orchestra (Hans Lange, conductor), to be given in Town Hall on November 11, December 10, January 6, February 3 and March 2. The general title of the series is Five Centuries of Music for Chamber Orchestra.

Reginald Stewart Tells of Symphonic Progress Achieved in City of Toronto

Opening of Maple Leaf Gardens, Gigantic Home for Music, Marks Climax of Conductor's Efforts to Establish Popular Orchestral Concerts in Canadian Community

In the near future music lovers in Toronto will witness, in the gigantic, acoustically-treated Maple Leaf Gardens, a spectacle that represents the climax of two years of steady achievement by Reginald Stewart, conductor of the Toronto Symphony Orchestra. Mr. Stewart, conducting his own orchestra (which numbers 100 players), is to perform the fourth and fifth symphonies of Tschaikowsky and other works; and he will be assisted by the Radio City Ballet of New York, a group whose choreographic attainments under Leon Leonidoff have impressed Mr. Stewart. The ballet, whose engagement in Toronto was due to Mr. Stewart's own efforts, is under the direction of Florence Roggé. With Patricia Bowman as solo dancer, they will perform, among others, ballets by Tschaikowsky, Ravel and Liszt.

MUSIC AND THE PEOPLE

"I have always had definite views about music in relation to the people," said Mr. Stewart. "I subscribe to two cardinal beliefs which I have lost no opportunity of airing before gatherings of musicians and public men. They are, first, that music should not be the sole prerogative of the man who can afford to pay $100 for a select series of symphony concerts, nor of the man who can afford to play the aesthete in an Empire drawing-room. Secondly, that if music—music of the great masters—was given to the people at popular prices, it would be found that not only would they respond rapidly to the offer, but that also, the general level of taste would be considerably higher than those in the Empire drawing-rooms were inclined to think. Music, I am convinced, cannot achieve a stature that is truly great unless it is broadly based and is the property of the people as a whole."

It was soon after his return from England, where he was the first Canadian ever asked to conduct the London Symphony Orchestra at the Albert Hall in a Celebrity Series, that Mr. Stewart first presented his idea of a series of Promenade Symphony Concerts at popular prices. The project had a cool reception. Nothing daunted, Mr. Stewart bided his time, and finally, arrangements being complete, he announced in the spring of 1934 a series of twenty-four "Proms" to be given in a large auditorium in the university, at prices from seventy-five cents to twenty-five cents, the majority of seats at the latter figure.

"The success of the concert was gratifying. Despite the doubts which many had expressed, the series rapidly passed from the experimental stage and expanded into a full-fledged popular attraction on a permanent basis. Attendance swelled from 2,000 to 7,500. On more than one occasion people were turned away from the doors, while to see them sitting on the floor became quite a common occurrence. The weather seemed to have no effect whatever on their enthusiasm. With the mercury hovering near the ninety mark, the audiences were undiminished, and the season finished with a total attendance of 60,000."

This year, notwithstanding his acceptance of the musical directorship of the Toronto Bach Society, a post which carries many responsibilities, Mr. Stewart continued the series with even more ambitious programs, and also invited prominent guest artists. The attendance soared to over 100,000 for the season.

THE "PROMS" A PERMANENT FIXTURE

"I am happy to say that I believe the 'Proms' are a permanent fixture in Toronto, I feel that we have enriched the lives of the citizens in offering them this array of noble music—the works of Bach, Beethoven, Brahms, Wagner, Mozart—at a price within everyone's reach. We try to make our programs as catholic as possible. Besides those composers already mentioned, the works of Tschaikowsky, Liszt, Franck and a host of others have received attention. Writers in a more modern music idiom have been represented by Stravinsky, Debussy, Ravel and others, and I have also played scores by Gershwin and Grofé."

Mr. Stewart plans to continue and expand the series next year. In the meantime his policy has rendered possible the forthcoming performances at the Maple Leaf Gardens.

M. L. S.

Duluth Civic Ensemble Plans Third Season

Six Concerts Under Direction of Paul Lemay to Present Prominent Soloists—Choral Program to Be Feature

DULUTH, MINN.—Six concerts, with assisting soloists for all but one, are planned for this, the third season of the Duluth Civic Symphony Orchestra. Paul Lemay is the conductor. All of this year's regular concerts will be evening presentations.

Daily rehearsals are being held. The summer's lethargy has been put aside and the organization and the city are preparing for the best year in the orchestra's history which has been a story of steady progress since its inception less than three years ago.

Albert Spalding, violinist, will be the soloist at the opening concert of the season October 18. Mr. Spalding's last appearance in Duluth was nine years ago when he appeared on a Matinee Musicale artist recital program.

For the second concert, November 20, Rose Bampton, Metropolitan Opera mezzo-soprano, is the soloist. Eunice Norton, pianist, is to be the soloist at the March 25 concert. Last of the season's soloists will be Julius Huehn, baritone of the Metropolitan Opera. He will be heard with the orchestra, April 24.

The Symphony Choral Society will take a part in this year's program as it did a year ago. On January 8, the chorus, which has more members than last year's 300, will be heard with the orchestra, and Ramona Gerhardt, Minneapolis pianist. Concluding the year's programs will be a request concert on May 22.

For the opening concert Mozart's Marriage of Figaro is the overture. The orchestra will play Tschaikowsky's symphony No. 6 in B Minor (Pathétique). Mr. Spalding plays the Brahms concerto.

Rio Grande, Sacheverell Sitwell's words set to Constant Lambert's music, is planned for the January choral concert. Miss Gerhardt will play with the orchestra and chorus. Tomorrow (Richard Strauss) and the Polovetzian Chorus from Prince Igor (Borodin) are planned for the choral concert also, and the chorus may sing a version of Finlandia (Sibelius).

The orchestra will again have a personnel of eighty. Besides its regular programs in the last two seasons, it has played several special concerts including a children's concert and two series of summer radio concerts over an NBC network which introduced the orchestra to a wide new circle of listeners.

As the first of its programs for 1935-36 the Matinee Musicale of Duluth will hear the Schubert Club Trio of St. Paul on October 15. The trio includes Margaret Russell, violinist; Adeline Milch, cellist; and Marjorie Briggs, pianist.

This season's artist recitals, begin November 1, when Agnes Davis, soprano, will be heard. The Old Harp Singers come here December 10 and Bartlett-Robertson, English duo-pianists on February 11.

Duluth music clubs affiliated with the Minnesota Federation of Music Clubs were represented at the first of a series of regional conferences held in Hibbing. C. B. C.

Cincinnati Orchestra Announces Schedule

Opera, Ballet and Symphonic Performances Included in Winter Prospectus

The forty-first season of the Cincinnati Symphony Orchestra (Eugene Goossens, conductor), is one of artistic promise. The schedule includes symphony concerts, choral concerts, popular concerts, grand operas, Young People's Concerts and Russian ballet.

The symphony series, of course, forms the backbone of the orchestra season, and under this classification, sixteen programs are offered, two performances of each, on Friday afternoons and Saturday evenings. Fourteen pairs are orchestral concerts, with guest soloists in ten of them, and take place in Emery Auditorium. Two pairs are concerts of chorus and orchestra, featuring in one pair the University of Cincinnati Oratorio Society and in the other, the May Festival Chorus. The choral concerts are in Music Hall.

The season opened on October 18 and the second concert of the first pair is tonight (October 19). The next are October 25 and 26; then November 15 and 16; 22 and 23; 29 and 30; December 20 and 21 (Music Hall); January 3 and 4; 17 and 18; February 7 and 8; 14 and 15; 28 and 29; March 6 and 7; 27 and 28; April 3 and 4; 17 and 18; 24 and 25 (Music Hall). Mr. Goossens is to conduct thirteen pairs of symphony concerts and two pairs of choral concerts. Vladimir Bakaleinikoff is to direct the January 3 and 4 concerts.

Soloists for this series include José Iturbi, Percy Grainger, Severin Eisenberger, Winifred Christie, Carl Friedberg, and E. Robert Schmitz, pianists; Jascha Heifetz and Nathan Milstein, violinists; Raya Garbousova, cellist (Cincinnati debut); Ary Van Leeuwen, flutist.

For the first time in many years, Cincinnati is to have a winter season of grand opera. Two performances of each opera will be given in Music Hall, and the productions are scheduled: Die Walkuere (in German), November 8 and 9; Tannhäuser (in English), December 13 and 14; Tristan and Isolde (in German), January 31 and February 1; Die Meistersinger (in English), March 20 and 21. Among the principals to sing in these operas are Paul Althouse, Arthur Boardman, Florence Easton, Arthur Fear, Herbert Gould, Margaret Halstead, Frederick Jagel, Kathryn Meisle, Dennis Noble, Fred Patton, Anne Roselle, Grete Stueckgold, Franz Trefzger, Cyrena Van Gordon and Elizabeth Wysor.

The ballet performances will feature the Monte Carlo Ballet Russe and the full Cincinnati Symphony Orchestra. Dates of their appearances are: February 21 and 22 (matinee and evening on the second day).

Popular concerts take place on Saturday evenings of November 2, December 7 and 28, January 25 and March 14. For the young people, the Tuesday matinee concerts which the orchestra has presented annually for a number of years especially for audiences of school age, will be continued in Emery Auditorium on November 12 and 26, January 21, February 25, and March 31. Composers of the Nations is the title of this year's series of Young People's Concerts.

Selma Kramer to Make Town Hall Recital Debut

Selma Kramer, pianist, will make her American recital debut in Town Hall, New York, on November 6. Her program includes Beethoven's sonata, op. 57 (Appassionata) and the Brahms sonata op. 1, in

(Progress Photo)
SELMA KRAMER

C, Bach-Busoni's toccata and fugue in D minor, as well as numbers of Chopin, Debussy, Rachmaninoff, Bartok, Godowsky and Lecuona.

Miss Kramer is a native of Hamburg, Germany. She studied music with Hans Hermanns, prominent pedagogue of that city, and at fifteen gave her first recital. This appearance won her a scholarship, bestowed by the M. M. Warburg family of Hamburg, to further her studies in Berlin under Artur Schnabel and Leonid Kreutzer. She has fulfilled extensive concert tours in Europe, and played the Brahms B flat concerto with the Berlin Philharmonic Orchestra.

Now a resident of the United States, Miss Kramer has made four appearances (in two pairs of concerts) with the New York Civic Orchestra, under Eugene Plotnikoff, playing the Brahms B flat concerto and the Chopin concerto in F minor. She has also established herself as a teacher and maintains a New York studio.

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Richard Crooks Opens Columbus Series

Metropolitan Opera Tenor Inaugurates Renovated Memorial Hall Under Women's Club Auspices

COLUMBUS, O.—Richard Crooks' song recital, given here on the first of the month, opened the local musical season, started the Women's Music Club Series and at the same time served to introduce to the public the newly redecorated Memorial Hall. The concert drew the large attendance which invariably honors the artists which the club engages. The singer, who was in top form, entertained with a generous list of songs chosen from the works of Bach, Haydn, Beethoven, Stradella, Strauss, Thomas, Balfe, Del Riego, La Forge and Herbert. To these he brought all the versatility of approach demanded by a varied and balanced program. Energetic applause was rewarded with numerous encores, most of them arias.

The accompanist, Frederick Shauwecker, provided pianistic backgrounds which were distinguished as well as sympathetic. At the close of a Strauss group, he was readily acknowledged as co-artist by Mr. Crooks. His solo work was done with a self-confidence far above that of the average good accompanist of the concert stage.

MUSICAL PROSPECTS

Other delightful events in store for the Women's Music Club patrons, include appearances by the following: Kirstan Flagstad, soprano; Rose Bampton, contralto, and Gregor Piatigorsky, cellist; the Minneapolis Symphony Orchestra (Eugene Ormandy, conductor); the Ballet Jooss; Artur Schnabel, pianist; and Nathan Milstein, violinist.

The three other major concert courses of the city will be under way soon. Their list of attractions and initial concerts will be discussed in later reports. H. G. D.

Booklet Lists Compositions Played by WPA Concert Unit

Arrangements have been made for a reprint of the booklet which was recently issued by the Concert Unit of the U. S. Works Progress Administration as a record of the compositions played by the symphony orchestras from September 15, 1934 to June 15, 1935.

Originally compiled in June as a statistical report of the activities of the Concert Unit, the information has been of such interest to musical organizations that requests have been received daily for copies of the booklet, and George Crandall, manager of the Concert Unit, decided to make the booklet available to qualified program directors, conductors, and musical organizations.

Containing a short foreword by Mr. Crandall, which describes the Concert Unit policy of giving a prominent place in all programs to the music of American composers, the booklet goes on to list all composers whose works were played, the name of the composition, and the number of times each composition was played.

Treating the works of Americans separately, the figures show that 104 compositions by sixty-seven composers received a total number of 220 performances, representing an impressive percentage of the total number of performances by musicians of all countries.

The complete orchestral composition list shows that sixty-two overtures, by thirty-nine different composers received 218 performances; eighteen symphonic poems by thirteen composers received fifty-three performances; forty-eight orchestral suites (including Concerti Grossi) by thirty-five composers received 125 performances; 119 miscellaneous orchestral pieces by seventy-two different composers were performed 296 times; fifty-four instrumental concerti by thirty-seven composers were performed 127 times. The booklet concludes with a list of arias performed by soloists on the various programs.

Copies of the booklet may be secured by addressing a request to George Crandall, Manager, Concert Unit, 11 Eighth Avenue, New York City.

FRANCIS MOORE,
pianist, assisted by a string orchestra from the Neighborhood Music School (Hugo Kortschak, conductor) will be heard in concert at Town Hall, New York, on November 2. With the orchestra he is to play Bach's concerto in F minor, and solo piano numbers include the Mozart sonata in F, Mr. Moore's own Meditation, and pieces by Rameau-Godowsky, Bach-Tausig, Chopin, Dohnanyi and others.

Etta Hamilton Morris Writes Article on State Opera Projects

The Music Clubs Magazine, official organ of the National Federation of Music Clubs, in its September-October issue, includes an article by Etta Hamilton Morris, president of the New York State unit of the federation. Under the title of Plans for State Opera, Mrs. Morris cites the artistic and financial success of the recent two performances of Verdi's Aida, which New York State has organized and conducted, with local choruses and orchestras. Mrs. Morris puts her suggestions for carrying out such a project under seven heads. These take in the choice of opera—the chosen work, she says, should be not only fine musically but should give opportunity for chorus work and spectacular costuming and scenery, and she urges that American composers should be favored; the selection of the region for performance is considered; the forming of the orchestra and chorus; it is recommended that the principal roles go to Americans. The list of suggestions also comprises the financial and publicity angle.

"The value of these productions," writes Mrs. Morris, "can not be over-estimated. It adds choruses and orchestras to your state membership. It utilizes these groups and develops other groups who wish to be a part of the next production. It gives operatic routine to young American artists. It stimulates the use of the English language and encourages the American composer by giving his works a hearing."

Pablo Miquel with Havana Orchestra

Pablo Miquel, artist pupil of Rudolph Gruen, played Colin McPhee's concerto for piano and wind octet (first performance) and Gershwin's Rhapsody in Blue with the Havana Philharmonic Orchestra, under Amadeo Roldan, in the Cuban capital on July 28. He was also scheduled to give a recital at the Havana National Theatre and to be heard in several radio programs during his stay there this summer.

Emanuel List to Be Heard from Coast to Coast

Emanuel List who returns to this country late in October, will open his season with two performances of Baron Ochs in Rosenkavalier with the Cleveland Orchestra, October 31 and November 2. He will also sing the roles of Hagen and Hunding with the San Francisco Opera, November 9 and 13. Another New York recital is announced for the winter.

Suzanne Bloch and Paul Smith Wed

STONINGTON, CONN.—Suzanne Bloch, daughter of Ernest Bloch, was married here on October 5 to Paul Smith. Mr. Smith is an instructor in mathematics at Columbia University. Witnesses of the ceremony were the bridegroom's sister, Miss A. Willard Smith, supervisor of music in Stonington schools, and Mrs. Ralph W. Seiss.

K. T.

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Zurich Prepares for Active Winter

State Theatre to Restage Repertoire Works and Introduce New Operas

ZÜRICH.—An outstanding event in the Zürich season will be a restaging of Lohengrin, preparations for which are now under way and being directed by Kurt Rothenbuhler. The cast is to include Max Hirzel (Lohengrin), Judith Hellwig (Elsa), Sigrid Onegin (Ortrud) and Walter Hofermayer (Telramund). The State Theatre is also preparing Der Zarewitsch, by Franz Lehar, to be conducted by him, and, for the first time here, Verdi's Simon Boccanegra, under Robert Denzler. The cast of the latter will present Peter Baxevanos, Marko Rothmuller (title role), Albert Emmerichs, George Oeggls and Julia Moor. Another novelty will be Alexander Zemlinsky's opera Kleider machen Leute, the book by the Swiss national author Gottfried Keller, the performance to be directed by Rothenbuhler and to feature Franz Koblitz, tenor, and Judith Hellwig, soprano. The State Theatre program further includes, in addition to the standard repertoire, such works as Mathis der Maler (Hindemith), Die Liebe zu den drei Orangen (Prokofieff), Die schweigsame Frau (Strauss), Der Günstling (Wagner-Regeny), Mona Lisa (Schillings), Eugen Onegin (Tschaikowsky), Die toten Augen (d'Albert) and Gianni Schicci (Puccini).

Soloists already engaged for the concert course directed by Volkmar Andreae are Robert Casadesus, Nathan Milstein, Rudolf Serkin, Marian Anderson, S. Rascher, Rudolph Ganz, Adolf Busch, while the list of recitalists discloses such names as Erika Morini, Feuermann, Baumgartner, Schnabel, Edwin Fischer and Elisabeth Schumann.

J. K.

Pasquier Trio Heavily Booked

The Pasquier String Trio, of Paris, has been engaged by Radio-Paris to give a special series of chamber music auditions during the 1935-1936 season, the first of which will take place on October 18. On October 23, the Pasquiers give a concert for the Entre Soi society, of Paris, playing The Trout (Schubert) and Grand Divertissement (Mozart). The last-named they are recording for Pathé, incidentally. On December 12 they are to give an afternoon and an evening concert for the Université des Annales, Paris, and in January are booked to play return engagements in Poitiers, Ipswich, Amsterdam, The Hague, Rotterdam, and other important musical centres in that region.

Performances of all the Beethoven trios will be given for Entre Soi, Paris, February 26 and 28, to be followed in March by the trios debut at Berlin, Prague and Budapest, and return engagements at Vienna. March also sees them at Grenoble and Chambery. In May there is a return appearance at Cambridge and a series of historical concerts for the Entre Soi society, as well as appearances at Taragona, Bayonne, and Bordeaux.

I. S.

Orlando Barera's Season

Orlando Barera, the violinist, will begin his season with a tour of Belgium, a heavily booked tour of Holland, and a Paris recital (Gaveau Hall) on November 26. On November 29 he plays at the Academy of St. Cecilia, Rome, followed by appearances in Naples, Bologna, Turin, and other Italian cities. Engagements at Geneva and Luxembourg are succeeded by an extensive tour of Germany in January; after which Barera leaves for the United States, where he will be heard in New York (Town Hall) Boston and elsewhere. April will see him in Roumania, and in May he gives another Paris recital. His activities this summer included a recital at Perugia for the Italian University for Foreigners, at which time he played works of Nardini, Viotti, Tartini, Desplanes, and Pugnani.

Piatigorsky Active in Europe

Gregor Piatigorsky, Russian cellist, had an active spring season in Europe, following the conclusion of his American tour in April last. His spring recital in Paris, saw a sold-out hall, with the stage of the Salle Gaveau crowded. Private engagements during the London Jubilee season and recordings in London filled the remainder of spring. In June, Piatigorsky made his first appearance in the talkies, appearing for a Paris company which will shortly issue a series of moving pictures of a number of the leading concert artists of the day.

Following a summer spent in Italy, Piatigorsky opens his fall tour with a series of orchestral and recital appearances in London, followed by engagements in Holland and Vienna, in the provincial cities of Central Europe and in the Balkan countries, including two concerts at Bucharest. After a number of concerts throughout Switzerland, Piatigorsky goes to Scandinavia for orchestral appearances in Copenhagen, Stockholm and Göteborg, then returns to London to play under the baton of Sir Thomas Beecham, a third recital in London and a club appearance. Then he goes to Paris for an engagement with the Orchestra Symphonique and one with the Université des Annales, followed by concerts in the French provinces, and appearances in Italy, including Florence, Piatigorsky's American tour opens on January 15 at Utica, N. Y.

Orloff's British Engagements

Nicolai Orloff, Russian pianist, will open his season in England on October 24, when he is to play Mozart's "Coronation" concerto with the Birmmingham Orchestra During November he is booked to play with the Pianoforte Society in London; and with the Scottish Orchestra in Edinburgh and Glasgow, and other provincial engagements Mr. Orloff and Gregor Piatigorsky have been re-engaged for a joint recital at the Aeolus Club in London, the concert to take place at Londonderry House this year.

Norena Sings at Salzburg

Eidé Norena, soprano of the Metropolitan Opera, was soloist at the Cathedral concert, in Salzburg, on August 18. The concert was broadcast, and Norena sang works of Bach, Hugo Wolf, and Handel. Norena has interpreted Marguerite in Faust, and Desdemona in Othello, at Vichy, and before sailing for the United States where she will open her season on October 17 with the Metropolitan Quartet, she is fulfilling return engagements in September, at Berlin, Budapest, Munich, and Copenhagen.

Ludwig Juht Returns from Europe

Ludwig Juht, contrabass virtuoso and member of the Boston Symphony Orchestra, has returned from three months in Europe. He arrived in New York on October 4 by the SS. Lafayette. Mr. Juht made several concert appearances during the summer. The middle of July, he gave two concerts in Lettland, and before leaving this country he was heard in two more, one in Dorpat, September 18, the other in Reval, September 20. Four more concerts in the provinces followed. Mr. Juht feels that the number of his bookings and the attendance at his programs resulted from his recent appearances in America, notably in Boston and New York. His concerts in Lettland were attended by the President and members of the parliament of the country.

Just before he left for America Mr. Juht gave two more concerts in the University Church of Tartu, and in the Artists' Club. On the return voyage, he assisted in the ship's concert of the SS. Lafayette. Mr. Juht's repertoire on the contrabass includes music by Corelli, Bach, Couperin, Lully, Koussevitzky, Rimsky-Korsakoff, Saint-Saëns, Glazounoff, Granados, Padwa, and himself.

Louise Alice Williams to Present Dixie Program

Louise Alice Williams of Atlanta, Ga., will be heard in a program entitled An Evening in Dixie, on October 23 at the Barbizon-Plaza, New York. Miss Williams' concert is under distinguished patronage. The guest soloist is Lois Bannerman, young harpist who was heard at Town Hall, New York, last season.

Miss Williams has been called "Entertainer of Presidents," having entertained four presidential families at Washington, two of these occasions being at the White House. Among the sponsors of a later recital was Mrs. Calvin Coolidge. Mrs. Franklin D. Roosevelt headed the list of sponsors of Miss Williams' last appearance in Washington in the ballroom of the Shoreham. Members of the Cabinet, the Senate and the Diplomatic Corps and officials of the Army and Navy were in attendance.

Leroy Anspach to Give New York Recital

Leroy Anspach, Philadelphia pianist, will give his first New York recital, October 19, at Town Hall. Mr. Anspach was graduated in 1925 from the Philadelphia Musical Academy, taking honors in his instrument. That year he won the first open scholarship to study with Leo Ornstein. After two years of study with Ornstein he went to Alberto Jonas of New York. Mr. Anspach was heard in New York last summer when he appeared as soloist at the Lewisohn Stadium under the direction of José Iturbi. He also played at the Robin Hood Dell under the Spanish conductor-pianist. Other public appearances include recitals at the Philadelphia Academy of Music and as soloist with Stokowski on a coast-to-coast Chesterfield broadcast in March, 1934. As one of the engineers at radio station WCAU in Philadelphia, he is sound technician for Stokowski for all of the Philadelphia Orchestra broadcasts. Mr. Anspach's Town Hall recital will feature two sonatas by Durante, an eighteenth century composer, and Schumann's Etudes Symphoniques, in addition to works of Brahms, Mendelssohn, Chopin, Schubert, Prokofieff.

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Juilliard School of Music

Ernest Hutcheson, dean of the Juilliard School of Music, New York, announces that forty-nine fellowships have been awarded to students for study at the Juilliard Graduate School for the season 1935-36 as a result of competitive examinations. This number represents fellowships in the various departments in the school: composition, conducting, piano, voice, violin, cello and flute.

To be admitted to the examinations applicants for fellowships were required to give evidence of adequate preparation for graduate work in music, have a general education equivalent to four years of high school, be citizens of the United States, and present letters of recommendation from their former teachers or schools.

The Graduate School opened officially on October 10, with an enrollment of 153 students.

The following candidates, drawn from eighteen different states, are the winners of this year's awards. One student is from Jerusalem, Palestine.

Cello: Betty Barbour; composition: Norman Cazden, David Holden, Charles A. Jones, Margarethe Quiesser, Berenice Robinson, Robert Sheldon and Theodor Mossman; conducting: Frederick Dvonch, Elie Siegmeister and Moritz von Bomhard; flute: Victor Just; piano: Emil Abrams, Mary Allison, Rosalind Crost, Daniel Friedlander, Harold W. Hegel, Walter B. Keller, Eugene List, Thomas L. Ryan, Rebecca Sidorsky, David L. Stone, Joyce Stratton, Emy N. Stroud, Bernard Weiser and Evelyn J. Woods; violin: Cornelia Basky, Hinde Barnett, James de la Fuente, Gizella Ehrenwerth, E. Carroll Glenn, Bernard Kundell, George Ockner, Ilene Skolnik and Myrtle Wolsfeld; voice: Eleanor Brownell, James C. Curtis, Romolo De Spirito, Carl Frederickson, William Gephart, Gertrude Gibson, Alice Howland, Ethel Kandel, Ira Katy, J. Yolanda Lupachini, Paul Oncley, Jane Pickens, William Fletcher Smith and Vera Weikel.

New York School of Music and Arts

Probably no other school of music in the metropolis can boast of a series of 1,000 concerts, such as was celebrated on October 10 by the New York School of Music and Arts (Ralfe Leech Sterner), president.

The program contained wide variety of music, covering instruments and voice, nineteen numbers showing the capabilities of teachers and students. The close attention of the audience and the professional attitude of the participants, all betokened a routine and spirit worthy of the occasion.

Lenore Struck opened with the performance of the D minor prelude and fugue by Bach, playing with spirit and accuracy; she has fine talent. Philip Horn displayed a tenor voice and temperament in arias and songs by Donizetti and d'Hardelot, and Virginia Ackerman combined brilliance and sentiment in her piano-playing of pieces by Tausig and Moszkowski. Asta Mober displayed an attractive contralto voice covering wide range singing Si Mes Vers (Hahn), the Samson and Dalila and La Giaconda arias with effect. Lillian Bauer performed a Bach work, and later Brahms' G minor rhapsodie with clean-cut technic and firm touch. Rocco Carcione sang operatic tenor arias with expression and Donna Jean Dolfer, ten-year old pianist, showed considerable technic in works by Liszt, Chopin, Moszkowski and Lack. Marguerite Williamson has a bright soprano voice, exhibited in Liszt's Loreley, and Sing, Joyous Bird (Phillips). Nicholas Mauro plays the violin with plentitude of tone and vivacity, shown in Keler-Bela's Sohn Der Haide. Josephine Ryan's pianism in Sibelius' Romance was excellent and Lee Springer's clear and high soprano voice was admired, especially in Robyn's waltz-song, A Heart That's Free. Eleanor Deutch closed the long program with Liszt's Hungarian Fantasie, performed with brilliance, with R. Singer at the second piano. Marguerite Sterling (Mrs. Sterner) as accompanist, distinguished herself by her refined and sympathetic playing, and warm applause permeated the entire program. F. W. R.

Clarke Conservatory of Music

PHILADELPHIA.—The Clarke Conservatory Composition Contest, which closed August 15, brought a large response from young musicians in this field of activity. The final judgments have been made in the sacred music works. Winners of the Dr. H. Alexander Matthews Award are as follows: William S. Nagle's composition, To Whom Then Will Ye Liken God, won first prize in choral work. The prize for organ was awarded to a Fugue with Chorale by Russell Gingrich Harris.

In the secular works, the entries were so numerous that it was necessary that the judges select a group of compositions showing the most promise. These selected scores, as agreed upon in the contest rules, will be performed at a public concert in Presser Hall, November 7, when the final adjudication is to be made and the prizes awarded to the three works chosen as first, second and third by the judges present. Works selected for this performance include Ruth Oehler's group of songs, piano suite and a trio in E minor; Marie Kennedy's group of songs; Eunice Lea Kettering's two, two-piano numbers; and John B. Carroll's sonata for violin and piano.

The judges for sacred music were Dr. T. Tertius Noble, Russell King Miller and Ernest White. Those judging secular works are Dr. Nicholas Douty, chairman, Isadore Freed, George Boyle and Russell King Miller.

Illinois Wesleyan University

Opening the Illinois Wesleyan University's concert and lecture course at Bloomington, Ill., on October 2, Edwin Arthur Kraft, organist, played a recital program on the newly enlarged and greatly improved Presser Hall concert organ.

The second concert was given on October 17 by Mme. Slaviansky's Russian Chorus with Ivan Butenka, basso, as soloist. This chorus of ten native Russian singers has been in continuous activity for seventy-seven years and the bass soloist has been with the chorus for over fifty years. The director is the youngest daughter of Dr. Dimitry Slaviansky, the founder of the chorus who is said to be the first to put The Song of the Volga Boatman in writing.

On October 29 a lecture will be given by Dr. Thomas C. Poulter, chief scientist and second-in-command of the Byrd Antarctic expedition. William Hard lectures on What Business Can to at Washington, on November 19. There is to be a dramatization of Charles Dickens' A Christmas Carol by Frank Speaight, English actor, on December 6. A piano recital by Dr. Wiktor Labunski, director of the Memphis College of Music, is scheduled for January 14. On February 11, William Rose Benet will give A Critical Review of Modern Poetry, and on March 12, the Bloomington Philharmonic Orchestra (Prof. Russell Harvey, conductor) will be heard.

CORNELL UNIVERSITY

ITHACA, N. Y.—Prof. Paul J. Weaver, head of the music department of Cornell University, reports a steady growth in the importance of music in the curriculum and activities of the university. An increase of seventeen per cent is shown in the number of students in the regular undergraduate music courses, and for the first time here graduate students are registered as candidates for the degree of Master of Fine Arts, with concentration in original composition. A new assistant to the department's staff had to be made to meet this increase.

Cornell University's music courses do not tend so much toward training of professionals as the enrichment of life and experience of the whole student body. In the concert series of this season are Lucrezia Bori, Jose Iturbi, Jascha Heifetz and the Cleveland Orchestra; in the chamber music series, the Curtis, Kolisch and Gordon string quartets. Free concerts mark almost every Sunday afternoon of the academic year, and formal evening recitals have been promised by two members of the music staff.

Prof. Weaver also says that there are more candidates than ever before for the Sage Chapel Choir of 100 voices, the University Orchestra of seventy-five, and the two university bands. Several chamber music ensembles also have been formed. The student-directed glee clubs and instrumental clubs have large registration.

(*Continued on page 29*)

Ethlyn Salter Returns from California

Ethlyn Salter, contralto, has returned to her home in White Plains after spending the summer in California. Miss Salter while there coached her song repertoire with her cousin, Mrs. O. K. Cushing, and made a special study of German Lieder, which she intends to cultivate intensively. Miss Salter was invited to give a number of programs on the Pacific Coast.

Miss Salter has resumed her duties as soloist at Grace Church, White Plains, N. Y., and her teaching in that city.

Raymond Bauman to Play for Bronx Women's Club

Raymond Bauman will open the music season of the Bronx Women's Club with a piano recital on October 25, at the headquarters of this club, located in the Bronx, New York. Mr. Bauman's program consists of sixteen waltzes of Brahms, op. 39, the Bach toccata and fugue in D minor for organ, arranged for piano by Tausig, four Chopin numbers, Ravel's The Fountain and the Staccato Etude of Rubinstein.

James Levey's Daughter Married

Lorna Levey, daughter of Mr. and Mrs. James Levey, was married to Frank Morgan Howe, Jr., on October 16 at the residence of Dr. and Mrs. Frederic Bierhoff in New York. On the following day Mr. Levey left for Toronto to take up his duties as first violinist of the Hart House String Quartet.

Fowler and Tamara to Tour

Addison Fowler and Florenz Tamara, American dancers, who will give recitals under the Arthur Judson management, will feature outstanding numbers from their past European tours, including Mystic Persia, Gay Vienna, Modernistic Fantasy and Pale Hands, after Laurence Hope's poem.

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PUBLICATIONS

Reviewed by R. M. Knerr

Book

A History of Music, by Theodore M Finney.

In refreshing contrast to many histories of music, the more than 600 hundred pages of this work present a genuine and clear-sighted conspectus of art history, rather than a forest of poorly-related detail. There is an especially full treatment of the ancient Greeks and early Christian music. Part Two takes up the medieval period from the rise of polyphony, 850 to 1050, through the contributions of Guido, the beginnings of secular music, new organum and the Franconian period of descant, to the *Ars Nova.* The third part treats the realization of the choral implications of the medieval period, through the Netherlands, French, Venetian and other schools. Part Four considers instruments and instrumental music with much explanatory detail of valuable nature. The Beginnings of the Modern Period (Part Five) covers the Renaissance, Monteverde and the transition period, the development of Italian opera, and that in France, England and Germany, and instrumental music of the seventeenth century. The other parts of the book treat the eighteenth century, the Romantic period, and the twentieth century.

A most valuable feature is the inclusion of lists of readings and gramphone recordings useful for the illustration of the various sections of the book. There are many photographic plates, musical and diagrammatic examples and the like. Not least important is the obvious presence of good, honest research, with the ability on the part of Mr Finney to ferret out much original material among old documents and the like, and the forming of considered critical judgments All this shows that the author has given long and scholarly consideration to the history of music, in his pedagogical work.

The volume is attractive in format and printing, with a live appearance which should win the interest of school classes as well as of the general reader. (Harcourt, Brace & Co., New York.)

For Violin and Piano

Six Violin Sonatas, by Handel; edited by Adolfo Betti.

Based on the Handel-Gesellschaft edition of the thirty-six *sonate da camera,* the publication of the six Handel violin sonatas gains particular interest because of Adolfo Betti's preparation of the works. This musician has won an enviable reputation for his research in and restoring of rare earlier violin music. Needless to say, the present volume bears all the evidences of his careful editorial labors. The works in question (Nos. I and V in A major, No. II in G minor, No. III in F major, No. IV in D major, and No. VI in E major) are familiar to violinists who have gone through the standard literature of the instrument, but are heard somewhat less often than is desirable at the present time. They are marked by the melodic beauty and spirited grace of the great master's instrumental style. The slow movements, as the editor remarks, are simple, but in one of the Sonatas (No. VI) an alternative version is included, which shows the type of embellishments customarily added by performers in the composer's day. There are separately bound violin and piano parts, the cost of the edition being extremely moderate. (G. Schirmer, Inc., New York.)

For String Ensemble

Three Tunes in Three Rhythms, by Em Smith.

Excellent pedagogical numbers for use by string instrument ensembles, with or without piano accompaniment. The titles are: Romance, Valse Capricietto, and Dance Pantomime. Scored for four violins, viola and cello, with piano *ad lib.* The rhythms are marked and the melodic designs such as to appeal to young players. (Carl Fischer, Inc., New York.)

For Piano Solo

The Music Room (four miniatures) and River Music, by Maurice Jacobson.

Facile, deft and somewhat individual *genre* pieces by a composer of moderately modern leanings. The Music Room collection includes four brief numbers: Rustic Ballet, inspired by folk dances, and which changes its time signatures frequently; Sarabande, apparently modelled after pre-classic virginal music, but with modern harmonic treatment; Brown Study, and Bagatelle, both salon bits of interesting dissonantal flavoring. River Music is a *tour de force* consisting of rapid, light, scale passages, for both hands, to be played *pp,* above a simple melodic theme sounded in the bass. (Elkin & Co., Ltd., London; Galaxy Music Corp., New York.)

Seaside Scenes; by Cecil Baumer.

Six descriptive, short pieces of marked simplicity. The titles are: Promenade, Sea Horse, The Yacht, The Donkeys, The Jolly Sailor, and Setting Sun. The thematic motives are clearly marked, the melodies tuneful and graphic. Good material for the second grade in studio work and carefully fingered. (Elkin & Co,, Ltd., London; Galaxy Music Corp., New York.)

A Child's Garden (Au Jardin de l'Enfance), by Gabriel Grovlez.

Separately issued, these six charming piano morceaux comprise a garland of exquisite simplicity, dedicated to the spirit of childhood. Each is suggested by an anonymous French poem, which is reproduced, together with a free English translation, on the inside cover. The titles are La Sieste; Choses du Soir; Chanson de Grand-Père; Chanson de l'Ancêtre; Chanson pour faire danser en rond les petits enfants; and Pepita. The composer, remembered as a conductor of the Chicago Opera some years ago, reveals here an impressionistic but simple melodic line, great economy of harmonic treatment, and considerable flexibility of rhythm. These are works for pianists of moderate proficiency. The cover designs, in black and white, are particularly fanciful. (J. and W. Chester, Ltd., London.)

Songs

Deep in Your Eyes; words by Lee Ellis; music by George Dunbar Shewell.

For this somewhat saccharine story of a love unavowed which nevertheless can be read in the other's eyes, Mr. Shewell has provided a tune of obviously swaying qualities. It passes muster as a sentimental ballad, despite words rather banal and reminiscent. Range, D flat to E flat. (Theodore Presser Co., Philadelphia.)

Mah Little Kinky Head; words by Tryphena Bishop Swift; music by Robert Braine.

A lulbaby of the Kentucky Babe school, with text in what passes for Negro dialect. Mr. Braine has cleverly utilized this poem for a tune of notable lilt and syncopated quality. The number should have a wide usefulness as a lighter ingredient for glee club repertoires. Published in F (range, D to F) and in D (range, B to D.) (Arthur P. Schmidt Co., Boston and New York.)

The Last Invocation; text from Walt Whitman; music by Warren Storey-Smith.

Brief but impressive, this setting of Whitman's profoundly emotional depiction of a departing soul has unusually effective and dramatically conceived music of chromatic texture and free modulation. Especially notable is the fine use of tone-painting in the phrase "Let me be wafted," and the series of rushing chords which follows preparing for a quiet entry of the voice on "Let me glide noiselessly." This work requires an artist of high expressive powers but will have a deep effect on a thoughtful audience. Range, one octave from F. (Bruce Humphries, Inc., Boston.)

Thoughts; words by Kathleen M. Weathers; music by Montague F. Phillips.

A song of sentiment about the beauty of nature which convinces the singer that "God is everywhere," the last phrase proclaimed as a fitting climax at the close. The melody is tuneful, the approach direct and the buoyant words such as to appeal to unsophisticated audiences who like warmth and optimism in their music. Published in three versions with the following ranges: B to E; D to G; and E to A. (Chappell-Harms, Inc., New York.)

My Basket of Memories; lyric by Clarice MacQuarrie; music by Leo Edwards.

Obviously tuneful and in regular rhythm, this popular ballad in waltz-like tempo by a veteran of the Broadway music profession has the qualities suited for dancing or for stage performance. There is ukulele notation as well as that on the staff. (Manning Music Co., New York.)

Reviewed by F. W. Riesberg

For Four-part Mixed Chorus

The Little Farm, by Boris Levenson.

This attractive music is based on a melodius Italian folksong of Venetian dialect, with English version by Evelyn Linden. Easy, natural music, it lies well for the four mixed voices, with a peculiar lilt of the inner voices at the close of each verse. It has to do with country scenes, maidens' eyes, driving from one's head all thoughts of farming. (Theo. Presser Co,, Philadelphia, Pa.)

TSCHARNA NASCHATIER, pianist, taught a summer class at Sea Gate, L. I., and also gave concerts with Leopold Naschatier, basso. She has resumed teaching at her New York studio, and several of her students will shortly appear in a New York recital. (Photo by Nelly Peissachowitz.)

Opera Prompt Book

The Blonde Donna; words and music by Ernest Carter (prompt book). The full text of this opera comique, produced in New York several years ago, is now printed. A historical note says "The Mission Indians of California in 1824, chafed under the beneficent tyranny of the Padres, planning an insurrection and massacre. The plan miscarried, the whole movement collapsed, and the romance of the Blonde Donna and the novice Marinus evolved from the situation." Mr. Carter wrote a colorful story of the period with a Spanish setting, and containing scenes of a Fiesta, the Mission Church, the Plaza of Santa Barbara, the Beach, and the Mission Wine Cellar. The libretto brings to the stage such characters as the Padre, Commandante, the Cellarer, mine host The Barbareno, First Mate, Indian Chief, a rich widow, Marina and Carlota (sisters), an old Nurse, vaqueros, soldiers and sailors. Considerable humor, allied with sentiment, pervades the three-act work, which should be of special interest to audiences on the Western Coast. (G. Schirmer, Inc., New York.)

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STUDIO NOTES

HELEN CHASE

Margaret Speaks, soprano, who has been featured as the soloist on the Firestone Hour Monday evenings over WEAF will be heard on this series as usual after November 1, in solos and operatic duets with Richard Crooks and Nelson Eddy.

Walter Bartholomew, tenor, is one of the singers heard over WEAF with Sterns Orchestra on Saturday evenings. He has recently resumed his work at the Lafayette Presbyterian Church in Brooklyn. Marcella Hartman, coloratura-lyric soprano, is with the featured trio appearing in Philadelphia and Baltimore with Spitalny's Ochestra. William Turner, baritone and Ralph McDowell, bass-baritone, who have been singing in several cities throughout Pennsylvania, will continue with further engagements in the South and East in a stage presentation, South Sea Cruise.

Carol Cox, mezzo-soprano, is heard every Wednesday afternoon in varied solos over WMCA. Sallie Clifford, soprano, is singing the role of Gloria in the Shubert production of Bitter Sweet entour. Vera Gorska, mezzo-contralto, is a member of the Venus in Silk Company.

Walter Travis, tenor, is giving occasional programs for WBNX, and has been featured on variety programs of WEVD. Nell Kinard, dramatic soprano, is the featured soloist with Kryl's Orchestra Band, now filling engagements in West Virginia and South Carolina. All are from the Helen Chase studios.

EFFA ELLIS PERFIELD

In addition to the special free course which Effa Ellis Perfield is offering at her New York studio, she will give several pay courses this season. The classes for teachers, which begin on October 22, and continue each Tuesday thereafter, present the following subjects, rhythm, melody, harmony, notation, composite rhythms, improvising, scales, piano-playing; how to teach chords without intervals, steps, half-steps; how to teach scales without tetrachords, steps, half-steps; harmonization, modulation; rhythmic, melodic and harmonic dictation. On October 30 begins the advanced course, held on Wednesdays, for ear-eye-touch work in complete chord system, consisting of fifty-four kinds of chords and one letter in 232 chords, and the scale system of sixty-four kinds of scales, including Greek Modes, also counterpoint, double counterpoint, canon and fugue. On November 5 (in the morning) Mrs. Perfield is giving a special lesson on composite-rhythms. Children's classes are scheduled for the afternoon on Mondays, Tuesdays, Wednesdays, Thursdays and Fridays, and Saturday mornings. Tuesday evenings (beginning October 22), and Thursday mornings (beginning October 24), there will be sight singing class for students and professionals.

EDITH W. GAUDENZI

Vandy Cape recently finished a two weeks' engagement at the Rainbow Room, Radio City, New York, presenting her Original Singing Satires. Marianne Mabee and Charles Haywood are both with the Chesterfield Hour on the Columbia network. All three are singers from the New York studio of Edith W. Gaudenzi.

HORATIO CONNELL

Horatio Connell, bass-baritone, recently made a member of the voice faculty of the Juilliard Graduate School, New York, will accept a limited number of private pupils at his studio in Steinway Hall, New York, on Wednesday and Thursday afternoons. Mr. Connell also maintains a Philadelphia studio.

ELSA FIEDLER

Elsa Fiedler, accompanist and coach, who recently returned from Europe, has opened her New York studio, where she has resumed her work as an operatic and instrumental coach. While Miss Fiedler is not a teacher of languages, she is a linguist and able to coach opera in French, German and Italian.

MAY STONE

Charlotte Bruno, mezzo-soprano, has been re-engaged for the entire season with the San Carlo Opera Company. She sang nine performances in the first two weeks of their tour. During the summer, Miss Bruno sang numerous performances at the New York Hippodrome with the Salmaggi forces singing Suzuki in Madame Butterfly for the first time in New York.

Betty Wallace, coloratura soprano, winner of a Major Bowes Amateur Contest, fulfilled engagements in August at the State Theatre in Poughkeepsie and Newburgh, N. Y. Ethel Pastor, soprano, was soloist at the Sky Glades at the St. Moritz Hotel, New York, during the entire summer.

Charlotte Lockwood, soprano, is with the Shubert Company doing light opera in the Shrine Auditorium, Los Angeles, Cal. She was cast for Lady Shane in Bitter Sweet.

Daniel Morales, baritone, sang at the Congress of States Society at the Hotel Pennsylvania and the Studio Salon at the Barbizon Plaza, New York, recently. The May Stone Opera class has resumed its activities and is rehearsing Pagliacci for a performance in the near future. There are vacancies for understudies and future performances in all the roles. The above singers are all pupils of May Stone.

CONSERVATORIES and SCHOOLS

(Continued from page 27)

Oxford Extension School of Piano Playing

A new school, operating on a plan which is designed to aid established teachers rather than to compete with them, has been developed by the Oxford Extension School of Piano Playing with headquarters, New York. The educational value of this new development has been recognized by the New York State Board of Regents as a step toward "better playing through better teaching." Instead of organizing a new institution to compete with already established teachers, this school enrolls qualified teachers as Affiliated Teachers of the School and authorizes them under carefully supervised restrictions to present certificates of appointment to their pupils as they complete the successive stages of their piano study.

A part of the plan of the school is the feature by which leading educational institutions throughout the country become the Normal Training Centers for the new school so that those wanting authorized instruction as a part of a well-rounded curriculum may obtain it. This assures the adequate preparation of teachers who wish to become Affiliated Teachers of the School.

Already these institutions are announced as Normal Training Centers: American Conservatory of Music, Chicago; American Institute of Normal Methods, Auburndale, Mass.; Arizona State Teachers College, Tempe, Ariz.; Boston University, Boston; Brygger-Morck Studios, Seattle; Columbia University, Teachers College, New York; Conservatory of Music of Kansas City; De Paul University School of Music, Chicago; New York College of Music, New York; Northwestern University, Chicago; State Teachers College, Mayville, N. D.; University of Louisiana, Baton Rouge, La.; University of Louisville; University of Southern California, Los Angeles. The list of affiliated teachers embraces institutional and studio piano instructors in all parts of the country.

Eastman School of Music

ROCHESTER, N. Y.—Dr. Howard Hanson, Director of the Eastman School of Music, has issued the following statement regarding the public music to be sponsored by the school during the coming season:

"Though the Eastman School feels that its principal concern is the providing of adequate schooling for its students, an important by-product of its activities is the various musical events which it provides without charge to the citizens of Rochester.

"Perhaps most important among these programs are those of the Eastman School Symphony Orchestra, an orchestra of approximately 100 players, which not only gives public performances in the Eastman Theatre, but also gives a series of broadcasts through the network of the National Broadcasting Company. This orchestra, which in the opinion of many critics ranks with some of the professional symphony orchestras in its technical ability, will give this year approximately five concerts performing works from the standard symphony repertoire. Its first concert, for example, which I shall have the pleasure of conducting, includes such important masterpieces as the Poeme de l'Extase of Scriabin and the Saga of Jan Sibelius. Later concerts include the Brahms' Second Symphony and other works of similar interest, under the direction of Paul White.

"The Eastman School Chorus, assisted by the orchestra, are to contribute under the direction of Herman Genhart a performance of Beethoven's Mass in C and Mendelssohn's Hymn of Praise. One contemporary work will also be given.

"The opera department, with Emanuel Balaban conducting and with Nicholas Konraty as producer, is to offer a varied and interesting operatic schedule. The first production consists of operatic acts and the complete operas to be presented later in the season include Gustav Holst's At the Boar's Head, Weber's Abou Hassan, Henry Hadley's Bianca, Leo Blech's Versiegelt, Debussy's L'Enfant Prodigue and Lortzing's Die Opernprobe.

"The Eastman School of Music also sponsors the American Composer's Concerts and the annual Festival of American Music, to which the music lovers of Rochester have given a devoted allegiance for which I am deeply grateful. These concerts, designed to bring to a hearing outstanding works by American composers, are now in their eleventh year. They have brought to light many new American works which have already taken their place in the American orchestra repertory. Four of such programs are scheduled for this season and will be presented by the Rochester Philharmonic Orchestra, the fourth being a part of the festival.

"Outside of its own activities, the Eastman School of Music endeavors further to aid the development of music in Rochester by making a large annual subscription to the Rochester Civic Music Association for the subsidizing of the Rochester Civic and Philharmonic Orchestras."

NBC to Broadcast Symphony Concerts

Fifty-three more symphony concerts have been added to the National Broadcasting Company's schedules for the current season—the ten regular subscription concerts of the Rochester (N. Y.) Philharmonic Orchestra, twenty-eight by the Rochester Civic Orchestra, and the fifteen special Children's Concerts presented by the Rochester Civic Orchestra. All fifty-three concerts will be heard over an NBC-WJZ network through NBC's Rochester affiliate, WHAM.

The Rochester Philharmonic Concerts are to be broadcast on Thursdays commencing November 7 and extending to March 5, excepting November 28. That week's concert is broadcast on November 29. Five of these will be evening broadcasts, and five, matinees. Conductors in this series are Jose Iturbi, who opens the series on November 7; Vladimir Golschmann; Igor Stravinsky; Fritz Reiner; Sir Hamilton Harty and Guy Fraser Harrison. These programs come directly from the Eastman Theatre, Rochester. The Rochester Civic Orchestra Concerts, conducted by Guy Fraser Harrison, are to be broadcast on twenty-eight Wednesday afternoons commencing October 23. The fifteen Children's Concerts, presented by the Rochester Civic Orchestra under the direction of Guy Fraser Harrison, will be broadcast on alternate Tuesday afternoons, commencing October 22.

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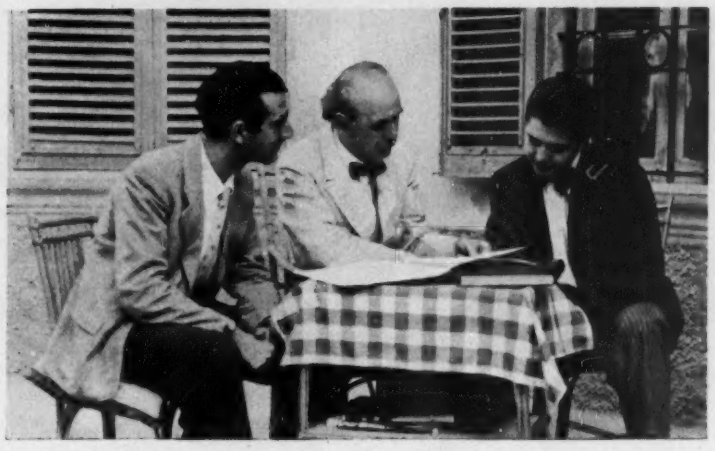
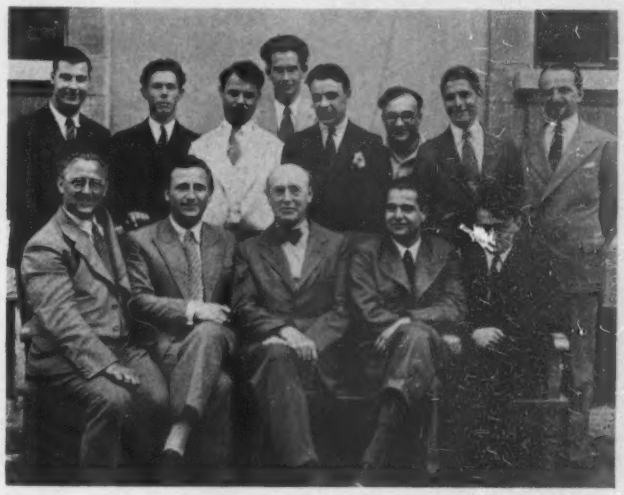


ENRICO PARDINI, pianist, ADOLFO BETTI and ERNO VALASEK, violinist, who has been studying with Mr. Betti during the summer at Bagni di Lucca. Mr. Valasek will play European engagements before returning to this country.

LILIAS MACKINNON (seated, centre)
with her class at the Scottish Summer School at St. Andrews. The picture was taken in August. Before returning to the United States, Miss Mackinnon is giving a course of lectures on Musical Memory at the Trinity College of Music, London. The series began on September 27. In January, a book on music study by Miss Mackinnon will be published.

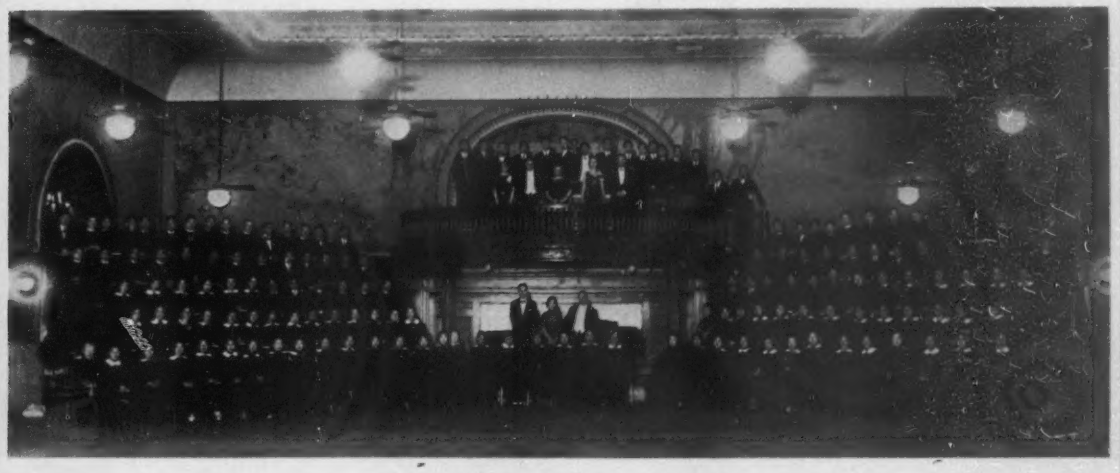
GLADYS SWARTHOUT and JOHN BOLES
in a scene from Rose of the Rancho, the Paramount picture in which Miss Swarthout is soon to make her screen debut. (Copyright Paramount Productions, Inc.)

GRETE STUECKGOLD
arrived in New York, September 27, by the SS. Hamburg. The soprano opened her season here with a broadcast on the Atwater Kent Hour on October 3. She and her husband, Gustav Schuetzendorf, plan to become American citizens as soon as possible. (Cosmo-Sileo Co. Photo.)



DR. FELIX WEINGARTNER
(first row, centre) with his conducting class, held at Basel Conservatory, late in June. The students are young representative musicians from Switzerland, France, Canada, England, United States, Germany and Jugoslavia. Dr. Weingartner's successor at the Basel Conservatory (this was his last season there) as well as for the concerts of the Allegemeine Musikgesellschaft, is Hans Münch, born 1893. Mr. Münch is already known as the conductor of the Basler Gesangverein and the Basler Liedertafel.

VIOLA MITCHELL,
violinist, in Salzburg this summer. Miss Mitchell returned to the United States on October 10 to begin her American tour.



THE MESSIAH IN PEIPING (PEKIN).
Flashlight photograph taken after a performance of Handel's The Messiah, in Peiping last winter. The chorus and orchestra (which was placed on the balcony) consisted entirely of Chinese. Bliss Wiant conducted. All the performing forces are students and instructors at the Teachers University.

(See Inside Front Cover for Additional News Pictures)

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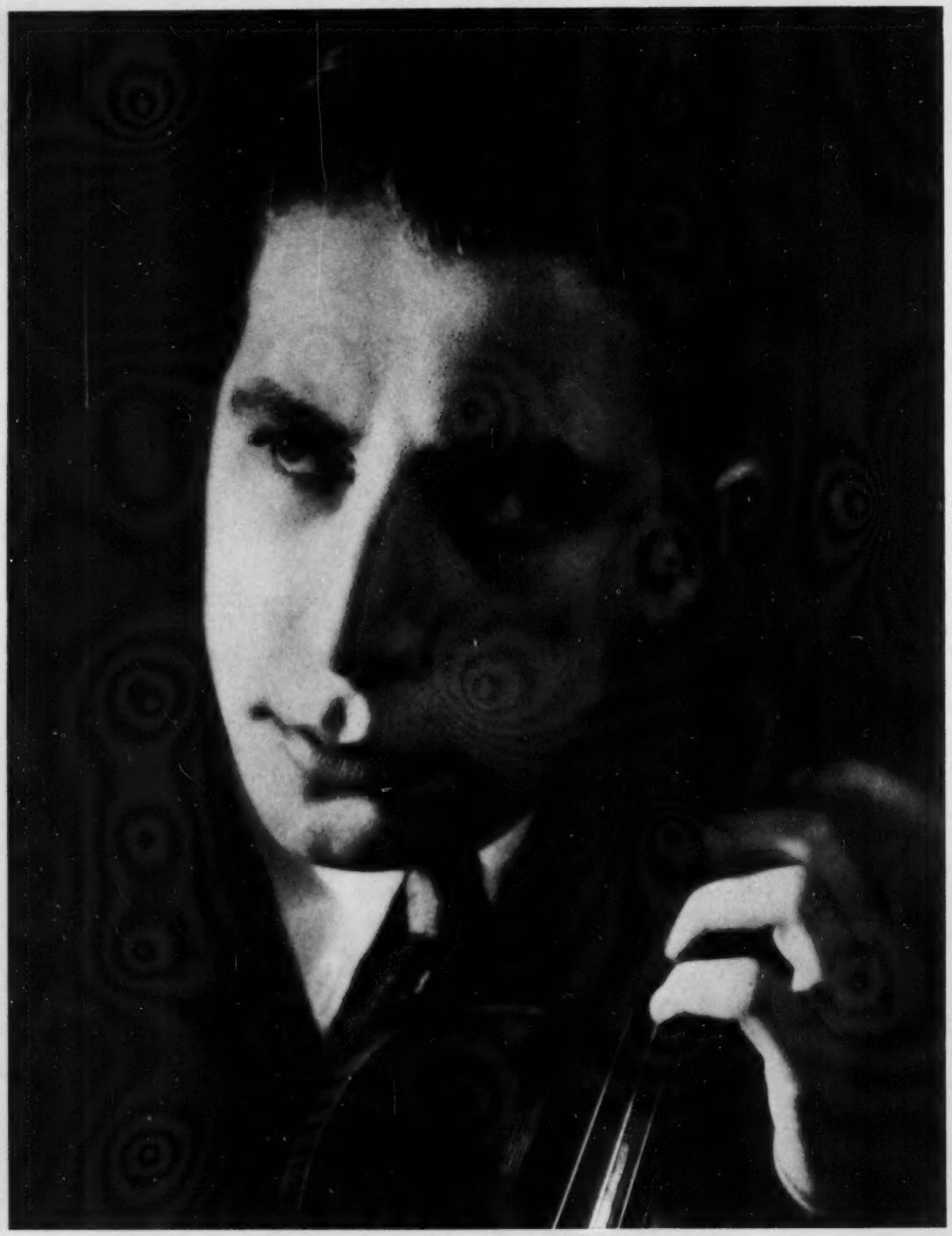

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